

September/October 2017
Volume 43, Number 2



A Publication of
National
Stereoscopic
Association, Inc.

3-D Imaging Past & Present

STEREO WORLD

3D-Con 2017
Part 1

Duhem Bro's Colorado



'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Winter is Coming!

Fall has arrived, and winter can't be far behind. These views made me feel colder by just looking at them, although most of us probably won't be dealing with winter weather to this extreme!

The first two views are from Bruce Hodgson and show the Distant Early Warning (DEW) Line above the Arctic Circle in 1962, where he was on contract as a radar technician. In fact, that's Bruce in the second image, all bundled up against the cold.

The third view was shared by Tom Prosser, and was photographed by Conrad Hodnik. Tom tells us the view was a 1952 "Academy Award Winner" in the short-lived Academy of Stereoscopic Arts & Sciences, which distributed dupes of winning images to its members. The slide is titled "Nature's Roadblock", but its location is not known. 📺

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



STEREO WORLD

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Front Cover:

This "Spinning" shot from the
Orange County Fair by George
Themelis won First Place in
the 3D-Con On-site Image
Competition. See page 6 for
the full stereo.

Back Cover:

C. Duhem & Bro. "No. 99.
Alpine Street, Georgetown."
See "Picturesque Colorado –
Stereoviews by the Duhem
Brothers" by Carol Johnson.
(Bill Elloe Collection)



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Hot Dogs 1–IMAX 0

As we go to press, the Smithsonian's Samuel C. Johnson Imax Theater is running three IMAX 3-D films—*Amazon Adventure*, *America Wild: National Parks Adventure* and *Dinosaurs Alive!* But at the end of September, the huge 66 foot screen will go dark and, barring some miracle, the theater will be demolished to make way for a bigger cafeteria at the Museum of Natural History.

Editor's View

Comments and Observations

by John Dennis

An organized effort to save the theater drew a number of noted large format filmmakers including names like Howard and Michele Hall, Stephen Low, Greg MacGillivray, and Toni Myers. The filmmakers questioned the museum's priorities, especially when science seems under attack from so many directions, pointing out, "In a world where nature is slipping farther from our grasp, IMAX educational films have the proven power to educate, engage and inspire a new generation of scientists, environmentalists and defenders of our planet."

As *Amazon Adventure* Producer Jonathan Barker put it, "How can it be within the Smithsonian's mission to provide our children less nature and more fast food?" He added that the closure will make the "nature deficit disorder" we're already suffering as a society even worse. "There are only two ways you can go out to nature. One is to physically go out to nature, which many people don't have the luxury to be able to afford to do. Or you can connect to it through the most immersive medium there is, the IMAX medium. There are hundreds of thousands per year, millions of people over the years, who visit the IMAX theater at the Natural History Museum. It's the

only place in D.C. where visitors and residents can see natural history films on the giant screen. So, to take that away is to take away our connection to nature."

An August 19 editorial in the *Washington Post* condemned the move. To the museum's claim that attendance at the theater had "dropped off dramatically," the *Post* revealed that IMAX ticket sales for 2014 were 265,000 while in 2016 they were 310,000. The editorial mentions that "...parents say their children have left the Johnson Theater suddenly determined to become scientists." It seems unlikely that the cafeteria will evoke a similar response, no matter how big they make it. Again from the editorial, "...chicken tenders provide less education to the public



You want fries with that? A scene from *Amazon Adventure*, perhaps one of the last IMAX 3-D films to run at the Smithsonian's Samuel C. Johnson IMAX theater. See amazonadventurefilm.com. (SK Films)

than, say, a film about the ancestors of the bird they come from."

There are two other IMAX 3-D theaters associated with the Smithsonian. One (the Airbus IMAX) is at the Udvar-Hazy Air and Space Museum in Chantilly, VA. The other (the Lockheed Martin IMAX) is on the mall at the original Air and Space Museum. In general, these two concentrate on space, engineering and military films, along with some

(Continued on next page)

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If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

This issue's *Unknown* was purchased at the 2017 annual NSA Trade Fair. When I asked what it was I was told there had been speculation it might be a winery interior but nobody knew. I replied I knew... it was the next *Stereo World Unknown*! Google Image suggests it might be a boat interior but can't

Can you identify these stereos? Your interesting and challenging *Unknowns* submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

find a match. The architectural details clearly suggest it is a building, however, and it appears the facility is still under construction; the cleaning ladies have arrived but the tanks are incomplete. Perhaps it is a water works in the Boston area photographed and published by Seaver/Pollock?

And a note concerning last issue's *Unknown* portrait on an Anthony mount; in my haste I forgot to add the "stereo" was non-stereoscopic.

Thanks to readers for the reminder and thanks for looking. ☺☺

The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton



Editor's View

(Continued from previous page)

popular feature films which would leave few slots for scheduling natural history films to make up for the Johnson Theater closing. See <http://tinyurl.com/ybqs7jlf> and <http://tinyurl.com/yc25zjsr>.

Stereos the Original VR

See the October issue of *Smithsonian Magazine* for "Stereographs Were the Original Virtual Reality." (The magazine is separate from Smithsonian Museum management.) The article references NSA member Douglas Heil's book *The Art of Stereography* (SW Vol. 42 No. 6 page 25) and features a quote from Denis Pellerin along with six vintage views. See <http://tinyurl.com/y9rr3u69>. ☺☺

GONE MADDD



"JUST BECAUSE THE NAME OF THE MAGAZINE IS 'STEREO WORLD,' DOESN'T MEAN YOU NEED TO WRITE THEM WITH BOTH A LEFT AND RIGHT VIEW."



"JUST BECAUSE THE NAME OF THE MAGAZINE IS 'STEREO WORLD,' DOESN'T MEAN YOU NEED TO WRITE THEM WITH BOTH A LEFT AND RIGHT VIEW."

by AARON WARNER
3-D by Charles Barnard

www.cartoonistsforhire.com
www.3-dementia.com

3D-Con 2017

Part 1

by John Dennis

A total of 438 people from around the world attended all or part of 3D-Con 2017, the joint 43rd NSA Convention and 21st ISU Congress in Irvine, CA August 8-14. The venue was the Hotel Irvine, which features large convention spaces and multiple meeting rooms. These allowed the Trade Fair and Stereo Theater to be located next to each other, directly off a wide main hall that led in one direction to workshops and registration, and in the other to the Exhibits and Art Gallery.

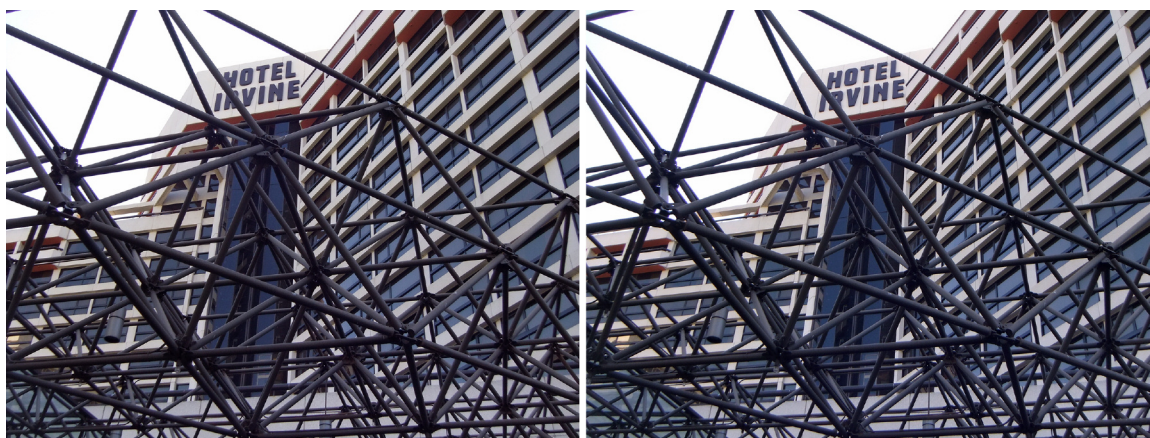
There were few places to eat or shop in easy walking distance, but

the facilities in the hotel made up for this to a greater degree than usual. Named with true Southern California informality, the hotel restaurant “Eats” is across the main hallway from the “Red Bar” with its multiple video screens. Between these is the “Marketplace,” where breakfasts, sandwiches, soups, salads, pizzas, drinks etc. could be ordered cafeteria style at surprisingly reasonable prices. These could then be taken to a large open seating area next to the Red Bar (or into it), or to your room or Trade Fair table. But most welcome of all was learning

that this convenient facility is open 24/7! We can only hope more convention hotels copy the concept.

New Leadership x 2

As 3D-Con 2017 passed into history, new leadership moved into position for both the NSA and ISU. John Bueche moved from Vice President of the NSA to President, and Frank Lorenz moved from Vice President to President of the ISU. Following ISU precedent, the incoming President is always from the country hosting the next World Congress—in this case Lübeck, Germany in 2019 (see isu3d.org). By coincidence, John



.....
Covering the entry drive of the massive Hotel Irvine is this architectural embellishment holding lights for guests arriving at night. By late mornings, the early overcast seen here evaporated into clear blue skies.

(Stereos by the author except as noted)
.....



.....
This grouping of irregular-shaped lights suspended above the hotel's main desk was a popular subject for 3-D photos.

(Stereo by Mark Willke)
.....



Logo by David Kuntz



Joking that a defective viewer he bought at a Trade Fair table turned out to be a toy, outgoing NSA President H. Lee Pratt introduced several speakers at the awards ceremonies following the annual banquet. Later, he would receive the Robert M. & Lois Waldsmith Award for meritorious service and extraordinary contribution of time and effort to the NSA.

Bueche is from Ohio, site of the 2018 NSA 3D-Con in Cleveland, July 18-23.

Awards Banquet

The Saturday evening Awards Banquet was attended by 172 NSA and ISU members, so many that two adjacent rooms were filled by diners who stepped out onto the terrace to fill their plates at a buffet line that stretched past both rooms. The awards ceremonies were held back down the hall in the Stereo Theater after people had eaten, talked with old or new friends at their tables, and taken abundant stereos of each other.

NSA Awards

THE WILLIAM C. DARRAH "FELLOW OF THE NSA" AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to David W. Kuntz for promoting and educating

about 3-D at every opportunity. In 2015 he was awarded the Robert & Lois Waldsmith award for Meritorious Service and Extra Ordinary Contribution of Time and Effort to the NSA. He is the current editor of Stereoscopy, the Journal of the International Stereoscopy Union (ISU), a position he had previously held in the 1990s. He writes articles and tutorials for *Stereo World*, the *3D News* and *Stereoscopy*. In 2012, he won the Lou Smaus award for "An Easy Way to Make Stereo View Cards" (Vol. 37 No. 1). He has served as the Stereoscopic Society of America (SSA) General Secretary since 2012 and in that position hosts the annual SSA dinner at 3D-Con. He co-chairs the Hollywood International Exhibition and he has chaired the 3D-Con nVidia competition on three occasions. He has volunteered and held various positions over the past several decades for the LA 3D Club. He has given many workshops at 3D-Con and he is vice-chairman of this convention.

THE ROBERT M. & LOIS WALDSMITH AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort to the NSA went to outgoing NSA President H. Lee Pratt, who has worked relentlessly for the past decade for NSA. He has served on the NSA board for four years as well as being the NSA president and serving on all the various NSA committees. Prior to that he served as NSA Vice President for six years, where he headed up the NSA Annual Awards committee. He has worked hard to promote 3-D and the NSA and has served many positions in the 3-D Division of the Photography Society of America (PSA), with many successful projects completed to help spread the 3-D message.

THE NSA HONORARY LIFETIME MEMBERSHIP AWARD for long, dedicated service to NSA and/or outstanding contribution to stereoscopy went to William H. (Bill) Moll for his extensive knowledge of both historical and technical aspects of all things 3-D.



Incoming NSA President John Bueche hands Paula Fleming the Ray Zone Award for Best Stereo World Article on Historical Stereoscopy for "R.B. Lewis' Morning Glories" in Vol. 42 No 4.

Stereo World Awards

THE RAY ZONE AWARD for Best Stereo World Article on Historical Stereoscopy went to Paula Richardson Fleming for "R.B. Lewis' Morning Glories" in Vol. 42 No 4.

Honorable Mention went to Peter Klein for "William Harding Warner: Landscape Photographer, 1825-1895" in Vol. 42 No 2.

THE LOU SMAUS AWARD for Best Stereo World Article on Modern Stereoscopy went to Mark Willke for "The Nightmare Returns Again! Capturing Alice Cooper in 3-D" in Vol. 42 No 5.

Honorable Mention went to Lawrence Kaufman for "3D TV: A Short History" in Vol. 42 No 1.

Stereo Theater Awards

THE PAUL WING AWARD as well as **BEST STILL IMAGES** went to James Comstock for "Into Orchids."

THE BEST VIDEO AWARD went to Ikuro Nakamura for "Anitya."

NSA Card Competition – Vintage

FIRST PLACE went to Linda Nygren for “The Great War from the British Perspective.”

SECOND PLACE went to Michael McEachern for “Sacramento 1850-1880.”

THIRD PLACE went to Russell Norton for “The Old Mill.”

NSA Card Competition – Modern

THE TEX TREADWELL AWARD went to Michael McEachern for “My Alien Abduction.”

FIRST PLACE went to David Kuntz for “Southern California Sights.”

SECOND PLACE went to Donna Matthews for “The Women’s March 2017.”

THIRD PLACE went to Jane Sabini for “Les Diableries Tout as Long di L’Annee.”



.....
 Mark Willke receives the Lou Smaus Award for Best Stereo World Article on Modern Stereoscopy for “The Nightmare Returns Again! Capturing Alice Cooper in 3-D” in Vol. 42 No 5.



.....
 First Place in the On-site Image Competition went to George Themelis for “Spinning.”



.....
 Second Place in the On-site Image Competition went to David Brown for “Car Wash.”



.....
 Third Place in the On-site Image Competition went to Gene Mitofsky for “Pottery Making Demo at Sawdust.”

A mix of protest, joy, and selfies flows from this shot of the Women's March on Washington, January 21, 2017. The image is from Donna Matthews' Second Place winning exhibit in the NSA modern card competition.



HONORABLE MENTION went to Maciek Samulski for "Melrose Abbey."

On-Site Image Competition

FIRST PLACE went to George Themelis for "Spinning."

SECOND PLACE went to David Brown for "Car Wash."

THIRD PLACE went to Gene Mitofsky for "Pottery Making Demo at Sawdust."

HONORABLE MENTIONS went to Robert Bloomberg for "Waiting for a Shine," Jim Harp for "Stereo Bubbles Japan," George Themelis for "Fun at the Fair," Andrea Shetley for "Hold It Right There," and Oleg Vorobyoff for "View from Newport Beach Pier."

KNOTTS BERRY FARM PHOTOS - the special award in this On-Site category went to Pierre Meindre, for "Roller Coaster."

The first of four excursions during 3D-Con, the Tuesday, Aug. 8 visit allowed time to edit and prepare stereos of America's oldest western theme park.

nVidia Showcase

FIRST PLACE went to Robert Bloomberg for "Owl Stairwell - St. Paul's Cathedral."

SECOND PLACE went to David Kuntz for "Dumpling Shop."

THIRD PLACE went to Lluís Dubreuil for "Bubbles."

HONORABLE MENTIONS went to Robert Bloomberg for "Amazonian Horned Frog" and "Bat's All Folks," Jack Muza-tko for "Be Mine," and George Themelis for "Look" and "Splash."

Stereoscopic Society UK

Andrew Hurst announced the winners of the Stereoscopic Society UK 2017 competition, which includes members from around the world. (see stereoscopicsociety.org.uk)

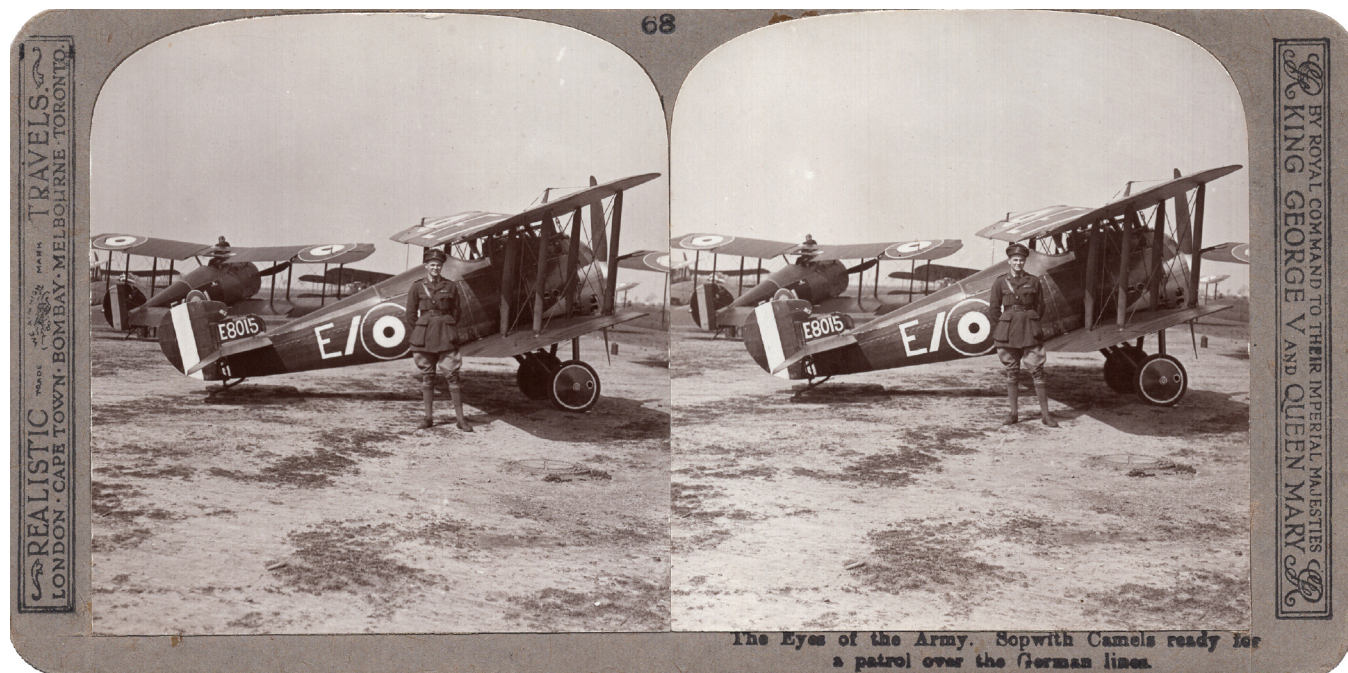
PEOPLE, PETS AND DOMESTIC ANIMALS went to George Themelis. Runners up were Bryan Dunster and Greg Foster.

SCENERY went to Roy Ashcroft. Runner up was Terry Turner.

BUILDINGS went to George Themelis. Runner up was Stephen O'Neil.

CREATIVE AND IMAGINATIVE went to David Kuntz. Runners up were Kevin Harvey and Robert Bloomberg.

Realistic Travels, "The Eyes of the Army. Sopwith Camels ready for a patrol over the German lines." One of the views from Linda Nygren's First Place winning exhibit in the NSA vintage card competition.



MAN MADE OBJECTS went to Andrew Wilkinson. Runners up were Greg Foster and Phil Palmer.

NATURAL HISTORY went to Robert Bloomberg. Runners up were George Themelis and Gerlind Lorch.

PHOTOJOURNALISM went to Phil Palmer.

VIEW MAGIC PRINTS went to Barry Aldous.

PRINTS SIDE BY SIDE went to John Nicholds. Runner up was Bob Aldridge.

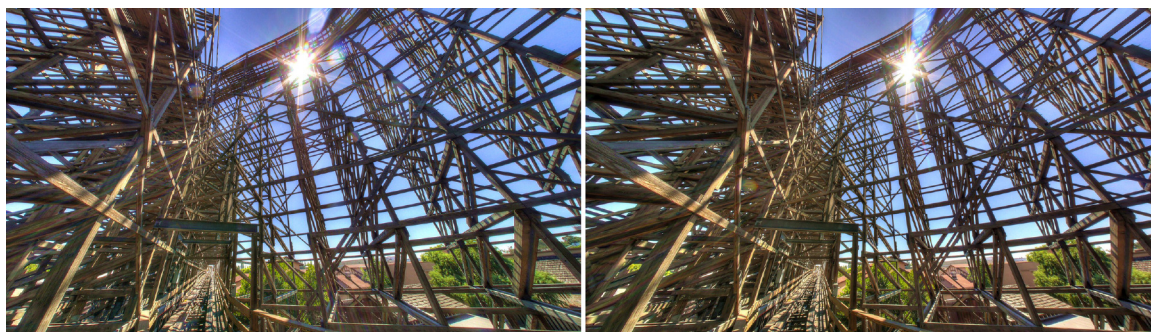
LIFE TODAY went to Kevin Harvey.

SLIDES went to Fred Lowe. Runner up was Francis Heath.

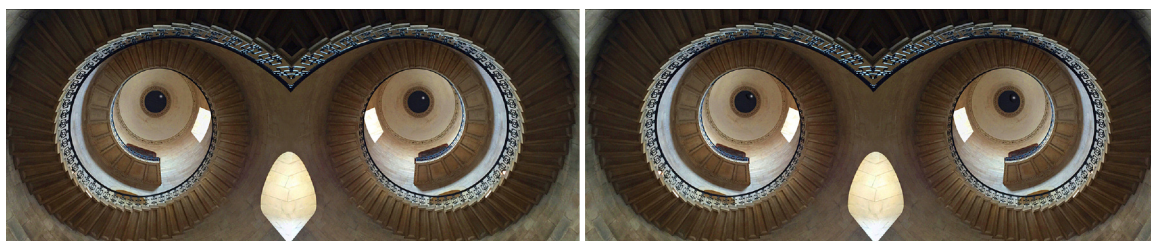
The David Burder Achievement Award

This special award, intended to be given as a personal recognition by the award's previous recipient, was announced by David Burder as, after a gap of some years, going to Robert Bloomberg for "making sure people want to come back" to 3-D events

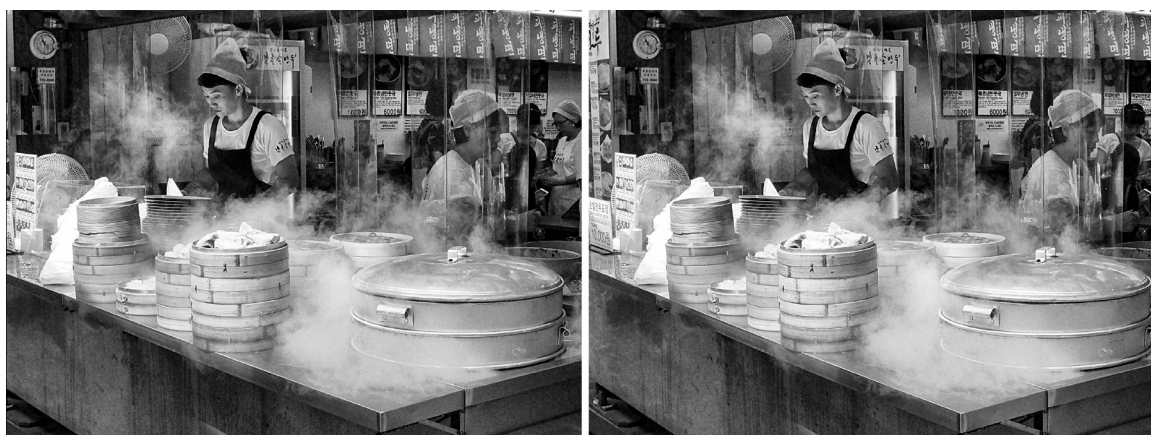
after seeing Bob's amazing images. The award itself is a "magic mirror" designed by Burder in recognition of the role of the Magic Lantern Society in preserving optical illusions. It's based on an ancient Chinese concept mentioned in 1832 by Sir David Brewster, with the secret being revealed by Burder to the Magic Lantern Society in 2004. Exposed to a bright point source of light like the sun, what looks like a simple convex



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"Roller Coaster" by Pierre Meindre won the special Knotts Berry Farm Photos On-Site category.
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First Place in the nVidia Showcase went to Robert Bloomberg for "Owl Stairwell - St. Paul's Cathedral."
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Second Place in the nVidia Showcase went to David Kuntz for "Dumpling Shop."
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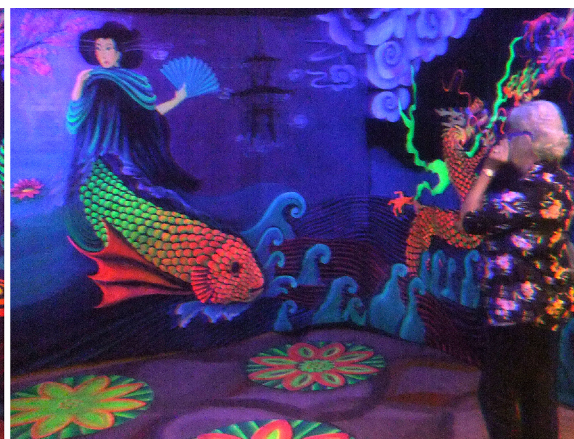
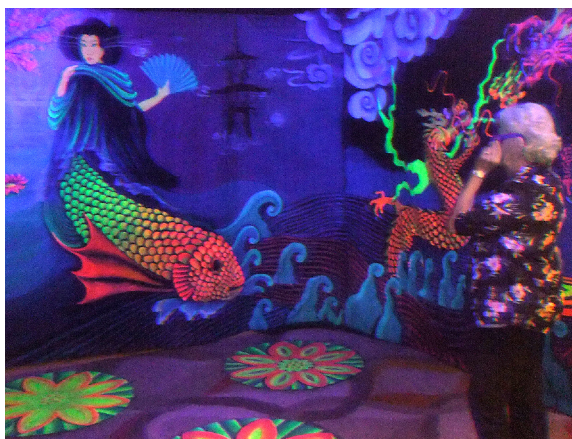


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Third Place in the nVidia Showcase went to Lluís Dubreuil for "Bubbles."
.....

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David Burder shows the London Magic Mirror to Robert Bloomberg, who was the recipient of the David Burder Achievement Award for his many years of imaginative and inspiring 3-D work.
.....



.....
In a corner of the Art Gallery and exhibits room was Debi Cable's "3D Blacklight Experience" which won the Artist's Choice Award. Inside, Judy Fentris of New Zealand checks out the creatures and flora floating out of the walls via ChromaDepth glasses—a pair of which also covered the camera lenses for this shot and affected her shirt as well.
.....



.....
The "Blacklight Experience" tent from the outside, showing (with glasses on the camera) that the blacklights used inside aren't required for good ChromaDepth 3-D, although they did enhance the contrast and color saturation, adding a rather exotic aura inside.
.....



mirror one might stick on a truck's rear view mirror reflects (or projects) a hidden image on a nearby surface in front of it. As stated in the information that accompanies the mirror, "In the 21st century, Magic Mirrors... remain a subject of mystery and inquiry, which seeks to bridge science and imagination." Perhaps Bob Bloomberg will find a way to reveal the mirror's hidden image in an imaginative 3-D still or video for 3D-Con 2018.

NSA Art Gallery

This 11th year of the event featured the work of 15 artists at the NSA Art Gallery, an exhibit open to all stereo artists looking for a place to show their work in a mostly non-competitive setting where new and experimental approaches to 3-D art are encouraged. The exception is the "Artist's Choice Award", bestowed on one Gallery exhibitor by their fellow exhibiting artists. This year's award went to Debi Cable for her "3D Blacklight Experience" three sided tent covered with 3-D imagery inside and out for viewing with Chro-

maDepth glasses. See debicable3d.com. Larger and more effective than her 3-D tent seen at the 2012 3D-Con (see SW Vol. 38 No. 2 page 17), this one captured the admiration of participating artists despite being in the opposite corner of the room and not technically "in" the Art Gallery.

The 2017 3D-Con Committee

Chairman/Congress Manager:

Steve Berezin

Vice Chairman: David Kuntz

NSA Chairman: Lawrence Kaufman

ISU: Alexander Klein

(Continued on page 13)

The 2017 Trade Fair

by Denis Pellerin

This year's fair, which was held as usual on Saturday and Sunday, was a pretty good one, busy on Saturday and a little quieter on Sunday, but with a fairly good attendance on the whole. I know my name is usually associated with historical articles on vintage French and British stereos, but I would like to take you round some of its tables. I sincerely apologize to the people I am not mentioning, as I do not know everyone yet by name and did not stop at every table.

The first table that could be seen on entering the room was the one held by Rich Dubnow. Everybody knows Rich, the proud and friendly owner of image3d, whose company carries high the torch once held by View-Master. This year, Rich was particularly thrilled because he had just embarked on a new venture and was presenting a range of lenticulars that he hopes will soon flood high schools, colleges and weddings. Good luck with your new products, Rich (image3d.com).

Not far from Rich, Dave Richardson, who was in charge of the Trade Fair and must be heartily thanked for doing such a good job, was showing pictures from the American Civil War that he so brilliantly restores (<http://historyinfullcolor.com/home/civil-war-in-3d/>).

Nearby were several tables selling vintage stereo cards. The names Jeremy Rowe, Jeffrey Krauss, Kenneth Rosen, Chuck Reincke and John Waldsmith spring to mind and will be familiar to most readers of *Stereo World*. There were a few treasures there, which disappeared faster than it takes to say "Stereoscopy", but you could also buy very nice stereos from the late nineteenth century for a few dollars. Since everything under the sun, including the sun, was photographed in stereo, anyone can find a subject they are interested in and start a small collection which is not going to strain their finances. Think about it. It is never too late to begin a collection. You will see that once you do you start learning so much about things that all you want is to dig deeper and deeper, and find older, weirder, rarer or more unusual cards on your pet subject matter. And before you know it you start writing articles about it in order to share your passion with friends. And the articles develop into books, 3-D slide shows, or talks. But that's another story.

Next to Dave's table was a newcomer to the fair, Catherine Segura, who was there with her charming parents. Catherine's presence was a sight for sore eyes and I am sure I am not the only one who welcomed

such "young blood" in the midst of the Trade Fair where grey hair is usually the norm. I am all in favor of grey hair and I know for a fact that a lot of the older NSA members are some of the most active, but if we want the conventions to have a future it is important to attract young people. And there is no doubt Catherine is young, although she has chosen to revive a century-and-a-half old process, known as tintype. Most collectors will have no problem understanding what I am talking about, but for those who are not familiar with the name, tintype is a form of wet plate collodion photography on metal. It was very popular with end-of-the-nineteenth-century street and beach photographers as it didn't need too much equipment and could be practiced nearly everywhere, as long as you had a portable darkroom and some buckets of water close at hand. The other advantage of the tintype was that it was one of the cheapest processes available and therefore did a lot to encourage the working classes to have their portraits taken. It was mostly popular in the States, although tintypes were also made in Europe.

Catherine had set up her open air studio on a patio a few yards away from the Trade Fair and going there was like stepping back in time. With



A section of the Trade Fair table of Chuck Reincke, one of the 39 vendors at 69 tables in the large L-shaped room.
(Stereo by the author)

.....
 George Themelis shows
 one of his z-bars for dual
 Samsung NX1000 cam-
 eras to Cassie Kaufman.
 The mounts were a big
 draw at his Trade Fair
 table, and the rigs could
 be seen in use by several
 NSA and ISU members all
 through the week. See
 STEREO SCOPY No. 110,
 page 19.
 (Stereo by John Dennis)



a painted backdrop and a nice choice of furniture and props the sitters were transported to the last quarter of the nineteenth century. They were first made to sit opposite an antique camera. Customers could choose between mono and stereo pictures but I am delighted to report that, to my knowledge, every sitter went for the stereo tintype portrait. This was a 3-D Convention after all! Catherine's binocular camera is from 1888 with what appear to be Darlot lenses. Some of us, though we had read about, knew by heart, and even taught the various stages of the process had never actually experienced it first hand and it was with a feeling of anticipation that we sat down and chose a pose. Catherine, or her father when things got very busy, would then focus the lenses so that the upside down face of the sitter looked sharp on the ground glass of the camera. The next step was the sensitizing of the blackened aluminum plate used as a support. This took place in a portable dark room close by. Once the plate had been covered in collodion and sensitized with silver nitrate it was put in a plate holder and brought to the camera while still wet (the wet collodion process, as the name implies, cannot work properly if the plate doesn't stay wet during the whole process). After a last check of the focus, the plate was inserted in the camera, the sitter was asked to hold still for three to five seconds, depending on the light, and the plate was exposed before being taken immediately back to the dark tent, where it was developed in iron ferrous sulfate. It could then be brought to the light and dipped in a bath of potassium cyanide where the negative image turned, as if by magic, into a positive

print. After being rinsed, the plate was dried, varnished and cut in two, so that the halves of the stereo pair could be transposed. The final stage was the mounting of the two halves in a die-cut mount. The finished product could then be handed to the delighted customer who was however warned not to touch the delicate surface of the plate for the next twenty-four hours. As you have noticed if you have had the patience to read this through, this is far from being as instantaneous as taking a snapshot with a digital camera or a smartphone, and Catherine and her parents were kept busy for two full days, so high was the demand.

The quality of the pictures is exceptional and I think we all enjoyed the fact that it was *not* instantaneous. We take so many pictures nowadays, so fast and so easily, that we rarely stop to think twice before we "press the button" and let the camera do the rest. Thanks to Catherine and her tintype studio, we somehow rediscovered what it felt like to have one's portrait taken in the Victorian era and how much photography and time are linked. People had very few photos of themselves then and it was a momentous moment to have one's features immortalized by the camera. That made you think about how you would like people to remember you, and you and choose your expression accordingly. That's probably why people look so serious in most vintage photographs.

The other thing about stereoscopic tintypes (or ambrotypes, daguerreotypes, albumen prints and any kind of stereoscopic pictures for that matter) is that it is also important to allow some *time* to view the image. You cannot just "glance" at a stereo.

You need to take a few seconds, or a few minutes, to drift gently into the image, probe its depths and examine all its planes. People are so impatient nowadays, so used to instantaneity that they rarely take the time to appreciate stereos. We see this all the time when we have a stall at some event or other. When you invite people to look at the images though the oculars of the stereoscope, some take the viewer, put their eyes to it and give it back after a second: "Nice," they say. You immediately know that they haven't even seen the picture in 3-D because those who really do can't help going "Wow!," "Oh, my God!" or something similar. Is it too much to ask for five seconds of someone's time? Apparently so!

There are two other aspects of the tintype which are very interesting. First of all a tintype is unique. There is no negative and there is no way you can have another tintype unless you sit for one. Of course you can scan it and multiply the copies but it won't be the same. The other interesting fact is that it is reversed. You see yourself as if you were looking at your face in the mirror. It means that although friends and family may hesitate for a split second before they recognize you, you, on the other hand, can welcome (or not) the face you can see every day reflected on the bathroom wall.

Before we move on to the other tables I would like to thank the organizers of this year's 3-D Con for asking Catherine Segura and her parents to come. What a brilliant idea it was! Let's hope we'll see them again next year in Cleveland. If you want to contact Catherine or know more about what she does please go to her website catherinesegura.com, follow her on Instagram at @cas_photo or on



Susan Pinsky and David Burder flank Catherine Segura behind the 1888 stereo camera she was using for tintype portraits.

(Stereo by Jan Burandt)

Facebook at [catherineseguraphotography](https://www.facebook.com/catherineseguraphotography). If you would rather walk straight into her studio to have your portrait taken, you can find her at The Cosmopolitan Hotel and Restaurant in Old Town San Diego, 2660 Calhoun St.

Walking deeper into the room we find the table of Mary Ann and Wolfgang Sell. This lovely couple have not only become dear friends over the years, they are recognized world experts on View-Master and their huge collection is certainly the most comprehensive View-Master collection in the galaxy. Wolfgang showed me some photos of unique pieces, such as prototype cameras and viewers and of some of the sculpted figures used for such sets as Cinderella, The Jungle Book, etc. Simply stunning! As always, Mary

Ann and Wolfgang had a large range of material for sale. If you want to start a stereo collection, that's the place to go to. For a few dollars you can buy reels from the 1950s and 60s, one of the first original View-Master viewers, and lots of other things. Both Mary Ann and Wolfgang told me that next year's would be their last trade fair so if you have reels missing in your collection or if you want to start collecting View-Master, look for them next July in Cleveland, Ohio. Don't miss it!

Opposite the Sells' table was the stall of the London Stereoscopic Company, with all the card sets we have published so far, samples of Brian May's patent viewer, the Owl and of its little brothers, the Lite Owl and the Owl VR kit. We were also selling copies of the five books we

have released over the years, including the latest one, *Queen in 3-D*, which had not been officially released in the States at the time but is bound to be of interest to the millions of fans all over the country. If you were not able to attend this year's Convention, you can always find us at londonstereo.com!

Making our way back towards the entrance, we stop at Steve Berezin's table. Steve was busy this year chairing the Convention in a most efficient way, so he had left his table in the capable hands of his wife Ana, and of his sister-in-law, Teresa, two charming ladies who have helped Steve so often they know everything about the stock he has. There you could find all sorts of modern viewers, including mirror stereoscopes (very useful for watching stereos on a computer display), but also slide

The author in a stereo tintype by Catherine Segura, taken during the 2017 Trade Fair.





A stereoview comprised of portraits of identical twins Colleen Woolpert (left) and Rani Young (right) The view by Colleen Woolpert was among the limited edition images and the TwinScope viewer at her table.

bars, glasses, and a whole range of 3-D gear for stereo enthusiasts. Readers of *Stereo World* will be familiar with Steve's advertisement but newcomers will be glad to have a closer look at his catalogue at berezin.com/3d/.

Opposite Steve's table was talented photographer, artist, inventor and educator Colleen Woolpert. Colleen had come all the way from Kalamazoo, Michigan, with her mother Patricia, not only to present her work at the Trade Fair, but also to attend some of the workshops and meet other 3-D enthusiasts. Colleen's name might be familiar to those who attended the 2016 3D Con in Tulsa, as she had a workshop there called "3D Public Exhibits" where she talked about the stereograph exhibitions and events that she produced and her experiences working with cultural institutions. Colleen designed and makes the high-end, hand-held TwinScope viewer, which is totally hand-crafted and proves ideal in exhibition environments as it can be conveniently hung beneath the framed stereos in a gallery or a museum. [See *SW* Vol. 42 No. 3 page 15.] Colleen's TwinScope is especially suited for people who are not used to viewing stereos. Its rubber hood helps them forget about their immediate environment and focus on the picture facing them. It works remark-

ably well and I am glad to report that it has already been adopted by several galleries in the US. Having a twin sister—Rani Young, a talented painter—who had trouble seeing in 3-D, Colleen has long been fascinated by binocular vision and has worked on how to help people re-discover their lost stereopsis. Being an identical twin, she has also been exploring in her art the troubling fact of having a "double". Colleen's stereos are all high quality limited

edition prints on hand-made mounts. One of the photos she made and exhibited shows frontal shots of the Red Twin (Colleen) and of the Blue Twin (her sister, Rani) as halves of a side-by-side stereocard. When viewed in the stereoscope the two faces coalesce into a strangely surreal stereoscopic portrait. If you want to know more about Colleen and her work or wish to contact her, visit her website colleenwoolpert.com or follow her on Instagram @colleenwoolpert.

My sincerest apologies again for the people I have not mentioned. See you next year in Cleveland? 🍷🍷

3D-Con 2017 (Continued from page 9)

Treasurer: Bill Moll
 Website: Terry Wilson
 Registrar: Barb Gauche
 Exhibit Director: Donna Matthews
 Art Gallery: J. Clair Dean
 3D Space Exhibit, Video Content
 Projection: Eric Kurland
 SSA Exhibit: Eugene Mitofsky
 VR Chair: John Rupkalvis
 Workshops & SIGS: Barry Rothstein
 Stereo Theater Projection: Ron Labbe
 On-Site Competition: John Bueche
 nVidia Competition: Paul Gauche
 Tours: Mitch Walker
 Banquet Manager: Anna Berezin
 Spotlight Auction: John Waldsmith
 Trade Fair: David Richardson
 Stereo Card Publicity: Chuck Reincke
 Social Media: Lawrence Kaufman

Printed and Digital Programs:
 Susanne Kerenyi
 Facilities and Hotel: Mary Ann and
 Wolfgang Sell
 LA3D Club President: John Hart
 Registration Helper: Gina Berezin
 Registration Helper: Lena Johnson
 Helper: Christopher Smith
 Helper: Thomas Berezin
 Helper: Jim Baternik
 Helper: Jo Bennett

Coming in Part 2:

The Stereo Theater shows, workshops, Special Interest Groups, and excursions will be covered. In the meantime, see the very detailed and illustrated, full size program PDF for 3D-Con 2017 at 3d-con.com/files/3D-Con2017Program.pdf. 🍷🍷

The Return of the Wanderer

I must confess that when I look at a Victorian stereocard I often ask myself the questions “why was this photo taken?” and “who would have bought it?” Stereos were the first mass-produced photographs and they were not meant to be exhibited but to be *sold* to as large an audience as possible. This commercial side of stereo photography partly explains why it has been so much looked down upon by most art and photo historians but it also points to some kind of purpose, to a definite selling point behind each and every one of these cards. I guess that is why I am so interested in tracking down the source or sources behind these stereos known as “genre” or “staged scenes” and keep my eyes open for any new connection I can make between a stereo and events of the time, illustrations in books, cartoons in satirical magazines, or paintings that were once popular but have now been totally forgotten. Our book *The Poor Man's Picture Gallery*¹ reveals quite a few of these connections but since this publication was released I have found a couple of new ones which are crying out to be shared. Here is one that didn't make it into the book because I only had a hunch but no evidence at the time. It was while visiting an exhibition on *The Fallen Woman* at the



Fig. 1. Woodcut after O'Neil's "Return of the Wanderer," published in the *Illustrated Times* on July 7, 1855.

O'Neil's painting was accompanied by a quote from the Gospel of Saint Luke (Luke 15:7): "I say unto you, that likewise joy shall be in heaven over one sinner that repenteth, more than over ninety and nine just persons which need no repentance." Two words stand out here, "sinner" and "repentance" which can both be used to describe the main character

of the picture—a young woman kneeling by the grave of her mother with the evidence of her "sin", a sleeping baby, lying nearby—and her whole body lan-

guage. It is one of those artworks the Victorians were so fond of, a narrative painting, a whole story—preferably a sad or dramatic one—told in a single picture. Never had the popular saying "a picture paints a thousand words" been truer than in that first half of the Victorian. In fact, one reviewer of the 1855 exhibition wrote that "Mr. O'Neil's 'Return of the Wanderer' is one of those pictures that tell its story so completely, and so well, that it becomes, as it were, a *romance on canvas* [my italics], in which a skilful reader may trace as clearly the story of those four simple

figures, as in the pages of a book."² Three weeks after those lines were printed the same (or a different) reviewer made this point even clearer when he commented, underneath a woodcut representing O'Neil's piece, "It is one of those subjects which are a history of themselves, and though they may be enlarged upon, words are apt to weaken rather than increase the impression they make on the beholder."³

If the reviewers generally liked the story—although one of them commented that the sentiment was somehow "forced upon us"⁴—they had some reservations about the technique. "The composition is straggling," wrote the reviewer for the *Illustrated Times*, "the execution feeble, for the master—and the color unpleasantly gray," while another complained the treatment of the subject was "cold and hard"⁵ and a third was of the opinion that "remarkable" though the detail was, we have had "pictures of much higher merit from Mr. O'Neil."⁶

The public however only had eyes for the story and the picture was soon engraved in mezzotint by W. H. Simmons. It also inspired a theatrical production, a "domestic drama" by Colin Henry Hazlewood (1823-1875) which opened in February of the fol-

European Gems

Stereoviews from Old Europe & the Stories Behind Them

by Denis Pellerin

Foundling Museum in London that I chanced upon a picture that suddenly had everything click into place and made it possible for me to tell the following story.

Henry Nelson O'Neil (1817-1880) was not a newcomer at the Royal Academy annual exhibition when, in 1855, he displayed a canvas entitled "The Return of the Wanderer". He had started studying there in 1836 and had exhibited his first picture, aptly called "A Student", as early as 1838. Since that year he had sent new pictures every year and would continue to do so until 1879 (with a notable exception in 1871).



Fig. 2. Michael Burr, "The Return of the Wanderer," a restaged version which is very close to the original painting as we know it through its engraved reproductions.

lowing year at the Britannia Saloon, in Hoxton, under the title: *Jesse Vere*; or *The Return of the Wanderer*. A prolific playwright, Hazlewood was prone to using news items, novels or paintings as the source of his plays and although the stage directions do not mention O'Neil by name there is no mistaking the striking similarity of situation described at the beginning of the fifth scene of the second act and O'Neil's painting:

SCENE V.—Churchyard. Wall at back, &c, as in picture. Music—Enter JACOB with JESSY, R.—JACOB carries a bundle [the baby].

Jessy then goes to her mother's grave, places child down with its head resting on bundle, according to the same stage directions, then kneels by the grave. Less than a minute later the spectators could hear some more Music. — JOSHUA VERE, supported by his daughter, enters a gate—JESSY sinks overpowered on the grave.

Everyone in the audience would have recognized this tableau and one can surmise they had been expecting it since the curtain had risen and that they would put their hands together at that point (while the

proprietor of the theatre was rubbing his).

It seems O'Neil's picture was not a nine days' wonder and that it remained popular for some time, which probably explains why it was restaged as a stereo by Birmingham photographer Michael Burr. Although not copyrighted (Burr started registering his work in September 1862), two variants of *The Return of the Wanderer* (the title under which they were published) are to be found in Burr's sample book. They appear to have been

(Continued on page 25)

Fig. 3. Michael Burr, "The Return of the Wanderer," variant, probably inspired by C. H. Hazlewood's 1856 romantic drama.



Picturesque Colorado Stereoviews by the Duhem Brothers

by Carol Johnson

The Duhem Brothers arrived in Denver in 1869 with grand plans to promote their newly adopted city. They planned an illustrated directory including “photographs of our prominent citizens, executed in the best style of the art... In addition Duhem Brothers will take an entirely new view of Denver, to be presented only to subscribers to the directory.”¹ The photographers intended to circulate the directory on the East Coast, to bring

the city to the attention of travelers heading west.

This early directory is not known to exist, but a few years later, in 1875, the Duhem Brothers did produce an illustrated guide that focused on Denver. The fifty-six page volume entitled, *Picturesque Colorado*, included 217 albumen prints mainly in the half-stereo format.² Photographs advertising a variety of Denver businesses were indiscriminately arranged with views of impressive

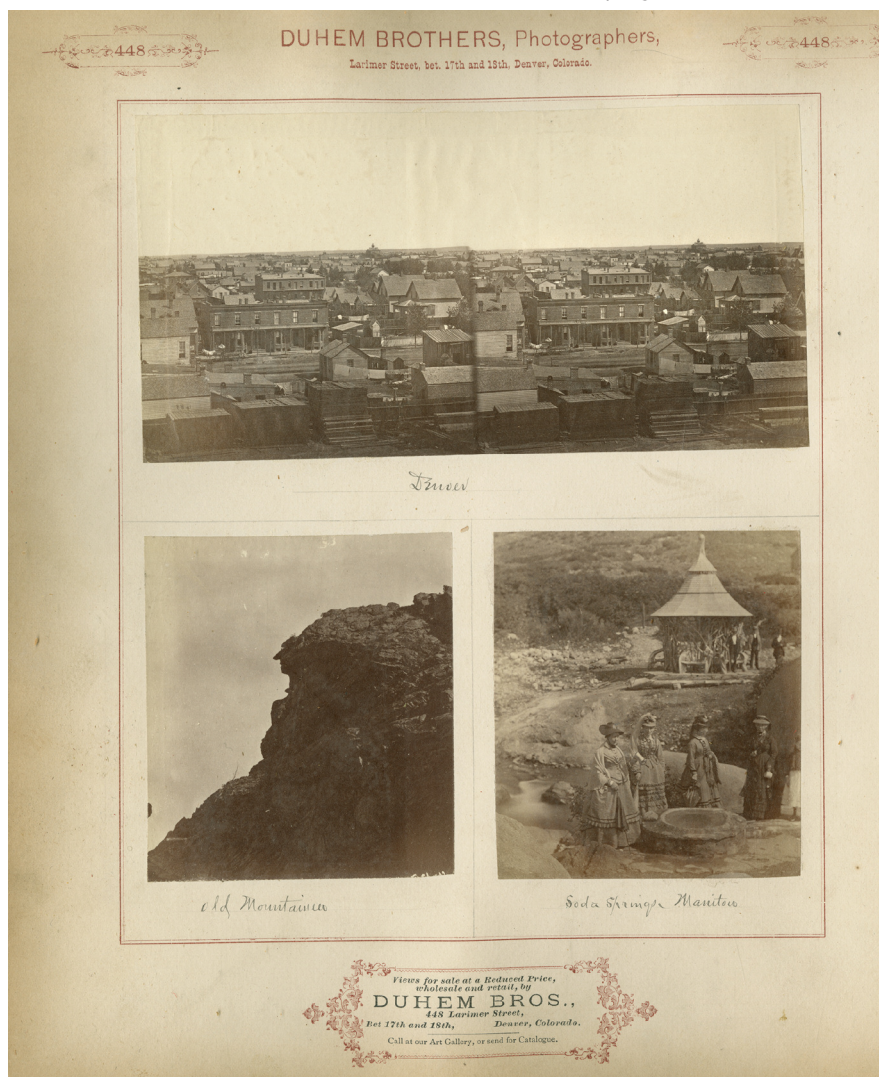
Colorado landscapes, tourist destinations, mining related images, scenes of the newly completed Colorado Central Railroad, and general views of Denver. (Figure 1) While the business directory emphasized Denver, the photographers also documented a few businesses in other Colorado cities including Boulder, Colorado Springs, Canon City, Pueblo, Manitou, Central City and Georgetown.

The early 1870s saw a dramatic rise in the population of the Colorado Territory, as the economy grew. Agriculture, silver mining, and railroad construction flourished, providing many employment opportunities. The wide variety of businesses featured in the directory confirmed the significance of the territory on the cusp of statehood. Solid, multi-story brick buildings, constructed after the devastating fire of 1863, hinted at Denver’s stability. Goods and services ranged from gunsmiths, breweries, lodging houses, book stores, and fancy goods. Twelve Colorado banks were pictured. Even smaller cities showed signs of prosperity, like the elaborate Eureka Billiard Hall in Canon City and F. E. Huggins’s Colorado Springs jewelry store offering diamonds, watches, jewelry, and silver and plated ware.

The photographic advertisements typically show exterior views of the businesses. Printed text under each photograph provides the business’s address and often a brief description of the products sold. (Figure 2) Only one album page shows private residences—all of impressive homes in Colorado Springs. They also documented the new territorial penitentiary in Canon City.

Views of awe-inspiring landscapes and unusual rock formations centered around natural wonders near Colorado Springs, including Garden of the Gods, Anvil Rock, and Cheyenne Falls. Other photographs show people visiting the new health resort at Manitou Springs, praised for the medicinal benefits of its spring

Fig. 1. Duhem Brothers. Page from *Picturesque Colorado*, 1875. Albumen Silver prints. Courtesy of University of Northern Colorado Archives. Images include a full, uncut stereoview of Denver, Old Mountaineer (half-stereo), and Soda Springs, Manitou (half-stereo).



water. The album also included exterior views of the Duhems' gallery and their photographic wagon in the field.

A notice in the *Rocky Mountain News* announced the publication of the directory in March 1875 with no mention of the Duhem Brothers' involvement. "Photographic advertising! 15 Albums, Elegantly Bound! Containing mountain views, and views of hotels and leading business houses and business cards to be immediately published by W. T. Billings & Co... A copy of each to be placed in the reading room of the leading hotels in the territory. 100 duplicates. Afterwards for Eastern Hotels." ³

Picturesque Colorado is the earliest photographically illustrated guide to Denver and vicinity. In 1856, George R. Fardon published a book of photographs of San Francisco, considered the first photographically illustrated guide to an American city. After the Civil War, photographically illustrated booster publications gained popularity. Examples can be found for major cities such as Chicago, New York City, Philadelphia and smaller communities including Cleveland, Ohio, and Utica, New York. ⁴ Half stereo views were often used as illustrations.

Constant Benjamin Louis Duhem (April 13, 1840-April 26, 1933) and

his brother Victor Marie Duhem (August 15, 1843-August 5, 1931) were born in France. ⁵ The brothers traveled to the United States with their father in the early 1850s, when thousands of French citizens made the long and expensive voyage to California in search of gold. They arrived in San Francisco, after eight months at sea, a journey that took passengers around the tip of South America.

The Duhems remained in California through the 1850s and it is likely that they learned photography during this time. Constant Duhem may have worked at a photography studio in Bangor, California, although no images from this time period are known to exist. ⁶

Both brothers served in the Civil War in Company G, California 5th Infantry Regiment. Constant enlisted on October 14, 1861. Muster rolls describe him as 5' 2½" tall, with black

eyes and hair. The regiment spent most of their time in Arizona and New Mexico, building forts, preventing skirmishes with Native Americans, and otherwise protecting Arizona Territory from border troubles. Constant was hospitalized during May and June of 1864. He was discharged at Las Cruces, N.M. on November 21, 1864 when his term expired. ⁷

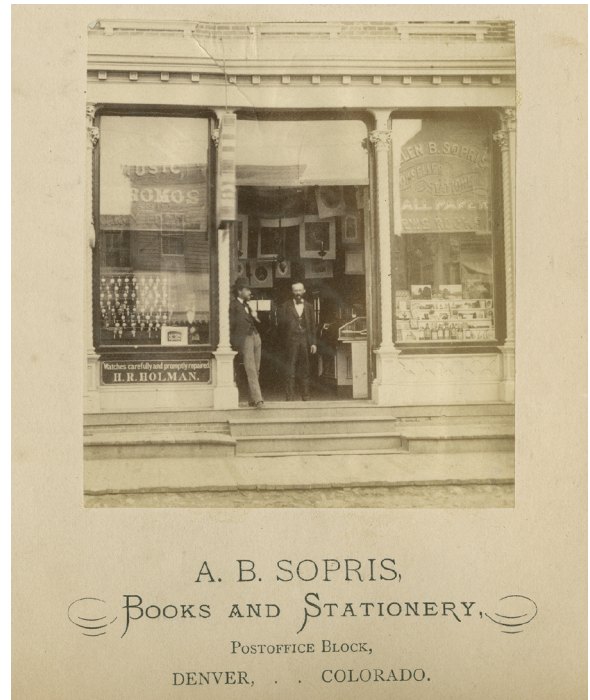


Fig. 2. Duhem Brothers. "A. B. Sopris, Books and Stationery." Albumen silver half-stereo from *Picturesque Colorado*, 1875. Courtesy of University of Northern Colorado Archives. Allen B. Sopris (1837-1897) was born in Indiana. He arrived in Denver in 1860 and ran a book and stationery store in that city in the 1870s.

Fig. 3. C. Duhem & Bro. "No. 142. The Beebee House (center right) at Idaho, Col." Albumen silver print, 1869-1872, Bill Eloe Collection. The Beebee House was the first hotel in Idaho Springs. It could accommodate one hundred guests, making it the largest hotel in the area.





Fig. 4. C. Duhem & Bro. "No. 35. The Steeple Rock in front of the celebrated Gate in the Garden of the Gods." Albumen silver print, 1869-1872, Bill Elloe Collection.

Victor Duhem enrolled in the same regiment on January 8, 1862. His muster rolls are more detailed, listing detached service at Fort Craig, New Mexico, in April 1863. During this time, the fort served as headquarters for U.S. troops fighting against the Gila and Mimbres Apaches. He escorted Surgeon William McKee to Mexico in February of 1864. On November 30, 1864, Victor transferred to the First California Veteran Infantry at Las Cruces, New Mexico. He mustered out of the army on January 28, 1865 in Franklin, Texas.

According to military records, the brothers enlisted in the war because they needed money for supplies, possibly for their photographic business. In September 1865, Victor mentioned that he had photographed a Colonel and some officers in his daguerreotype saloon [sic], but the men did not pay for the portraits, confirming that the Duhem Brothers remained active as photographers during the war.⁸ After the Civil War, the brothers stayed in New Mexico, working in Albuquerque.⁹ It was in that city where the Duhems made a carte de visite studio portrait of General Kit Carson.

In 1869 the brothers opened their first studio in Denver at 377 Larimer Street, over the post office, in the space formerly occupied by the photographic firm of Williams and McDonald. During their years in Colorado, the Duhem studio produced ambrotypes, tintypes, carte de

visite portraits, and larger albumen prints. They became known for their extensive selection of stereoviews documenting sites around the state, as well as portraits of Native Americans. (Figure 3) Their series of stereo views numbered over 300 views and were considered to give "a more accurate and vivid impression of the wild scenery...than volumes written on the same subject."¹⁰ The Duhem Brothers' views could only be purchased at their studio.

One of their first photographic trips in Colorado took the brothers to South Park and the Arkansas Valley.¹¹ The Duhem Brothers numbered many of their stereoviews. No. 1 and No. 2, standard size stereos on yellow mounts, include the phrase "Scene on the road from Denver to South Park" in their titles. Many other views, on these standard size mounts with arch-shaped photographs, are assumed to be from this trip. (Figure 4)

Later that fall, Constant Duhem traveled to the Leadville area to increase his inventory of stereoviews. Near Twin Lakes, Duhem came across Colonel Albert H. Pfeiffer, a colleague of Kit Carson, who had become separated from an exploring party. (Figure 5) Two months earlier, Pfeiffer had set out from Fort Garland, located in the southern portion of Colorado Territory, with a team of men to prospect for minerals. Pfeiffer wandered away from the group,

abandoned his horse, and had been alone in the area for four days without any supplies. Constant Duhem brought him safely to Denver.¹²

The Duhems also made a series of views at Chicago Lakes, west of Denver. Albert Bierstadt had visited the popular tourist spot in 1863, producing his well known painting *Storm in the Rocky Mountains*. The Duhems' photographs show mining apparatus along the route to the lakes, the steep, rocky slopes surrounding the lake, and a man fishing.

Views showing the growth and prosperity of the Colorado Territory were evident in their stereoviews of Georgetown and mining operations near Idaho Springs, where political figures and businessmen from around the country visited the new mines. (Figures 6-8)

While primary sources place the Duhem Brothers in Denver by 1869, the earliest Denver stereoview on a Duhem mount depicts the lynching of Sanford Duggan in 1868. Duggan had earned a reputation as a ruffian before he arrived in Denver. On November 20, 1868, he robbed a popular justice of the peace. Duggan fled to Golden, Colorado, where he narrowly escaped capture. A few days later, officials in Cheyenne, Wyoming, arrested Duggan and transported him to the jail in Denver. In the early history of the West, men often took the law into their own hands. One evening, as Duggan was



Fig. 5. C. Duhem & Bro. "No. 57. Colonel Albert H. Pfeiffer above the Natural Bridge on the morning of his rescue, Oct. 1, 1869." Albumen silver print, 1869, Bill Elie Collection.

being transported from the U.S. jail to the city jail, a large group of men wrestled Duggan away from the officials. They hung Duggan from a cottonwood tree on Cherry Street. At dawn, two photographers fought over the right to obtain the sole image of the victim. One of the photographers was W. Delavan, an employee of the Duhem Brothers studio.¹³ The other was Arundal C. Hull. As it turned out, both photog-

raphers captured the horrific scene as three-dimensional stereoviews. (Figure 9)

Constant Duhem married Maggie Hoak on January 11, 1870 in Denver.¹⁴ Maggie, described as "an accomplished artist lately from the East," worked at the studio as a colorist.¹⁵ Before moving to Colorado, Maggie was employed by photogra-

pher Lewis Moberly in Chillicothe, Missouri.¹⁶ She also assisted in posing sitters and retouching negatives.¹⁷ Maggie's name and designation as portrait painter was printed on the back of some carte de visite mounts. The Duhem gallery closed for a few days in the summer of 1871 when Maggie was under the weather.¹⁸ Her contributions were described in a humorous poem published in the *Denver Daily Times* in June 1872.¹⁹

Fig. 6. C. Duhem & Bro. "No. 99. Alpine Street, Georgetown." Albumen silver print, 1869-1872, Bill Elie Collection.





Fig. 7. C. Duhem & Bro. "No. 66. Phoenix Quartz Mill and Reduction Works on North [sic] Clear Creek." Albumen silver print, 1869-1872, Bill Elloe Collection. The mill was on the South Clear Creek, according to David Spellman, mayor of Black Hawk, Colorado.

READ THIS.

Take this bill and read it,
For 'twill interest you all;
And after having read it,
At DUHEM'S GALLERY call.

They say Cameo Photos are now the rage,
Through all the Eastern states.
The Duhems make them very nice,
At the following reasonable rates:

Six you can have for four dollars,
Which is cheaper than village rents;
Or you can have twelve, if you want them,
For five dollars and one hundred cents.

And should you want more than a dozen,
Put up very neat and nice,
And painted all "hunkidori,"
You won't grumble at the price.

Duhem's fine Baby Instrument,
From London lately came;
It takes clear, beautiful pictures,
All perfect and each the same.

Stereoscopic Views, finished neatly,
On exhibition and for sale to all;
A parlor they will embellish
And please both great and small.

And if in Oil you want your pictures painted,
MAGGIE DUHEM is the girl;
For she will paint your cheeks so nicely,
Yes, and every curl.

For she takes great pleasure
In pleasing one and all;
And with her paint and brush,
She pleases great and small.

Duhems' is the place to get good pictures,
In the very latest style;
From the oldest man or woman,
To an infant or a child.

Now we are not yarning,
Or any such a thing;
So come along, ladies,
And be sure your sweethearts bring.

For in your sweetheart's presence
You will certainly sit still;
And when your picture's taken
He will surely pay the bill.

The Duhems entered their photographic work in the Fifth Annual Exhibition of the Colorado Agricultural and Industrial Association held in the fall of 1870. They received praise for the best photographic portrait. Mrs. Duhem's colored photographs were singled out and she was presented with a diploma and a dress pattern.²⁰

By October 1872 the Duhem Brothers were considered one of the city's most respectable photography studios. Having outgrown their studio above the post office, they moved their business to 448 Larimer St. The two story brick building had a display of photographic images outside the main door and large windows on the second floor. A clever pivoting sign depicting a Yankee photographer looking through a camera adorned the top of the building. Unfortunately strong winds in early January 1873 damaged the sign.²¹ According to an article in the *Rocky Mountain News*, "A portion of the first floor is occupied as a sample room. The walls on the right as you enter are hung with photographs of their own make; on the left is a fine display of new chromos. Running through the centre of the room is a

counter on which are show cases, one filled with Duhems' thousand views of Colorado scenery, and another with samples in great variety of pictures taken by them."²²

On the second floor, patrons arrived at an elegantly furnished reception room. Portraits were made in a room with a north-facing skylight, an unusual feature for a Western gallery. The large window facing Larimer Street provided side lighting. The family's apartment was also on the second floor.²³ An advertisement for the studio announced that they "take stereoscopic and plain views of dwellings, family groups, merchandise and machinery for business cards, business houses, horses, carriages, interior views of stores, &c. Will go to any part of the City or Territory, and will, in all cases, guarantee satisfaction." The brothers traveled by horse and buggy to sites across the state. The cab of their photographic wagon was lettered with the following: "Stop this Photographer and get a Picture of Your Dwelling or Business House."

An 1873 newspaper article about the Duhem Brothers declared their photographs were "famous for their beauty and delicacy of style and finish." Continuing, the article referenced a popular 1869 guidebook to Colorado, *Switzerland of America*, by Samuel Bowles. "Tourists and visitors

from the east will find at their parlors over 300 varieties of magnificent views for the stereoscope, all giving accurate and vivid impressions of the wild scenery of what Bowles terms the 'Switzerland of America.'"²⁴

Early Duhem stereoviews were printed on standard size, yellow mounts. The photographs were usually mounted as separate images. They were often cut with arched tops with the studio address stamped on the back of the mounts. Later the firm switched to larger cabinet size mounts. At least six different back marks exist. Between 1869 and 1872 when the Duhems worked above the old post office, the printed information on the back of their mounts read: "Beauties of the Rocky Mountains." Later when the firm moved into to their own building at 448 Larimer, the cabinet size mounts came in a variety of colors, including yellow, orange and green. "Rocky Mountain Scenery" was printed on the back of these mounts.

In the fall of 1873, in addition to running their photography business, the Duhems opened a smelting works about fifteen miles west of Denver, in Golden, Colorado. They planned to use the smelter to reduce hard ores from mines like those in

the Gold Hill district of Boulder County. Shortly after the smelter opened, a fire destroyed the business. Undeterred, the Duhems built a new smelter, double the size of the original one.²⁵ The new, enlarged smelter began operating in March 1874.

The following year, the Duhems completed *Picturesque Colorado*, their large-scale directory of Denver and the surrounding area. They continued to place frequent advertisements in the *Denver Daily Times*. During 1876 the Duhems' advertisements referenced current events. "Fine photographs at grasshopper prices" became their motto after Rocky Mountain locusts devastated crops in Colorado and other states.²⁶ But after the mid-1870s, the press tended to cover Duhems' mining ventures, rather than their photographic endeavors.

In the mid 1870s, Constant Duhem partnered with Erastus S. Bennett to produce a dry placer amalgamator. The machine was designed to work what are called "dry diggings," and also diggings which are well furnished with water, but where the gold is too fine to be saved by ordinary methods, and thus render available thousands of acres of now unproductive, though rich,

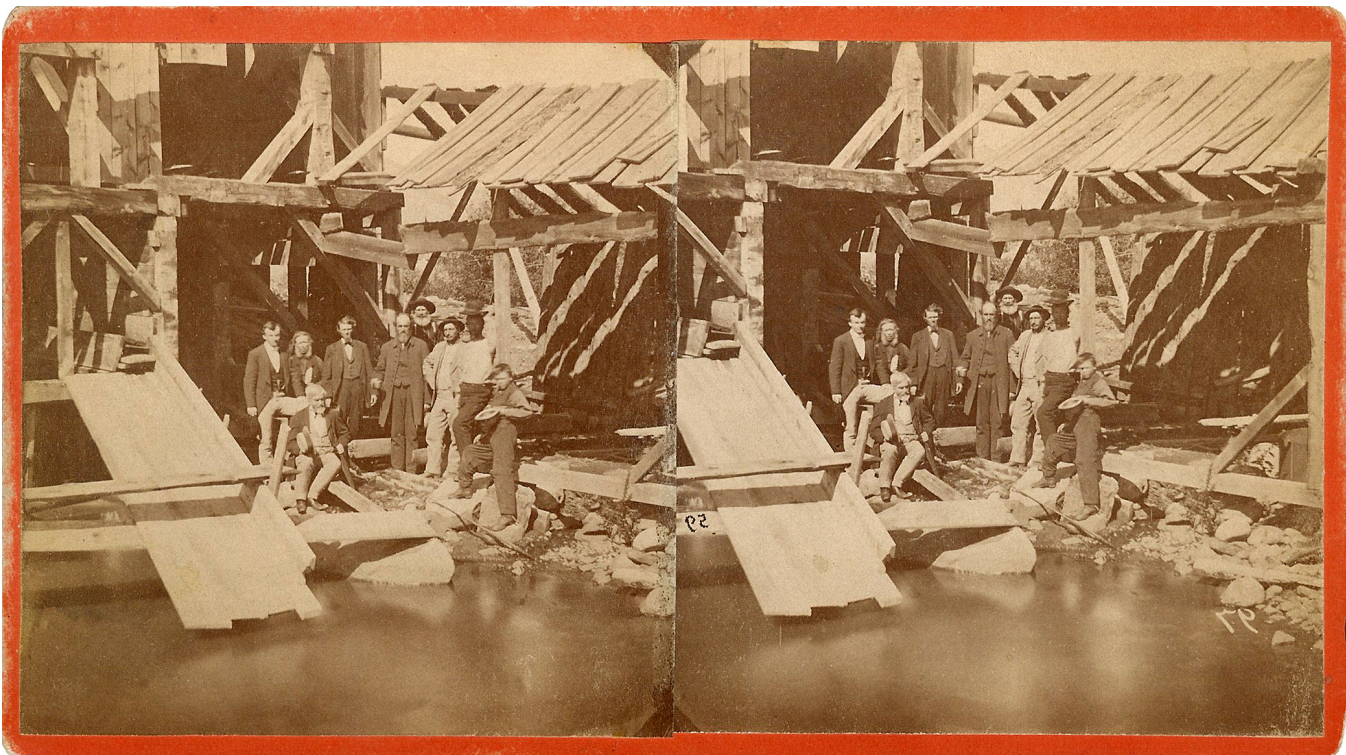
placer ground, not only in Colorado, but in other gold rich states as well.²⁷ They tested their machine on the Platte River below Denver. At this part of the river, gold particles were very fine and difficult to extract. The machine exceeded their expectations.

The smallest machine could wash 800 pans per hour. In addition, although weighing over 4000 pounds, the machine was built to be portable, as it was mounted on wheels. The machine required an eight horse power engine and a boiler. It received the approval of men of practical knowledge in the saving of gold found in alluvial deposits.²⁸

While the progress of the dry placer amalgamator seemed bright, tension reigned between the inventors. Rather than file the patent jointly, Constant Duhem clandestinely filed an application for a patent on the machine in his own name.²⁹ When Erastus S. Bennett realized this situation, he cancelled all pending contracts and negotiations and filed his own patent application. In July 1879, after about two years of litigation, "Bennett vs. Duhem vs. Bennett & Duhem," was decided in favor of Erastus S. Bennett, who was issued a patent.³⁰

In January 1877, the Duhem Brothers photography business declared bankruptcy.³¹ The brothers were listed as photographers in Denver for the last time in 1879.³² Den-

Fig. 8. C. Duhem & Bro. "No. 97. View of the best Soda and Sulphur Springs in Grass Valley Bar, near the Old Saw Mill. Rev. L. Raymond, Chicago; Cassius M. Clay, Kentucky; Geo. T. Williams, Act, Sec'y Union Stock Yards; J. H. McMurdy, Georgetown." Albumen silver print, August 1870, Bill Elie Collection.



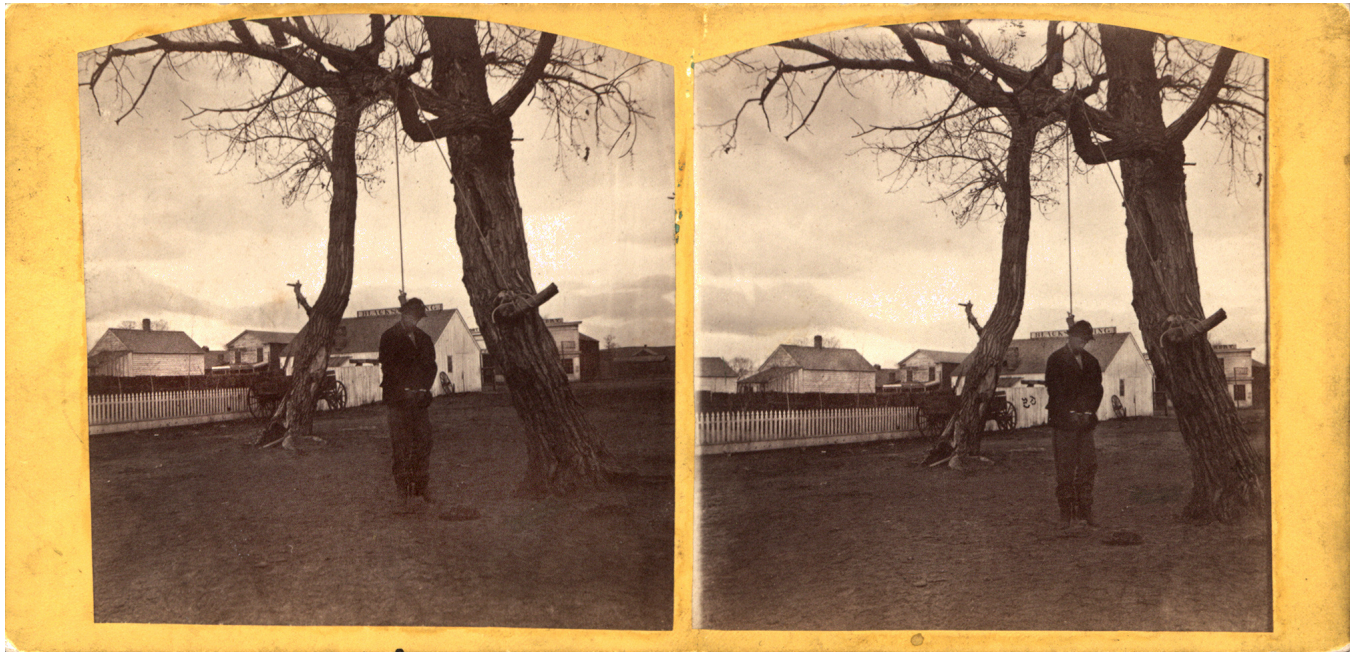


Fig. 9. C. Duhem & Bro. "Sam Dugan [sic] Hung by Vigilance Commit[ee], 1868, Denver, Col." Albumen silver print, 1868, Holt-Atherton Department of Special Collections, University of the Pacific Library.

ver photographer Charles Weitfle purchased the Duhems' negative inventory shortly thereafter.³³ By 1880 the brothers had relocated to San Francisco and continued to work as photographers. The Duhem Brothers will be remembered for their extensive documentation of early Colorado that keeps their work relevant to historians today.

Notes

1. *Rocky Mountain News Weekly*, June 23, 1869, page 4, column 1.
2. Only two volumes are known to exist. One is in the collection of the James A. Michener Library, University of Northern Colorado, Greeley, CO. Call number: F776.5 .P52 The other is in the collection of the Denver Public Library, Western History Collection. The content of the two extant volumes is similar. Both albums contain the same advertising photographs. The Colorado landscape views vary between the albums.
3. *Rocky Mountain News*, March 7, 1875, page 1, column 2.
4. Hales, Peter Bacon, "American Views and the Romance of Modernization," in *Photography in Nineteenth-Century America* (Fort Worth, TX: Amon Carter Museum, 1991), 217.
5. "Constant Benjamin Louis Duhem" Find A Grave, Dec 27, 2009. Viewed March 6, 2017 www.findagrave.com/cgi-bin/fg.cgi?page=gr&GSI=Duheim&GSfn=Constant+&GSbyrel=all&GSDyrel=all&GSob=n&GRid=45839477&df=all&
6. *ibid.* Butte County Historical Society has no information about Constant Duhem living in Butte County prior to 1890. (e-mail correspondence, March 20, 2017.)
7. Compiled service records of volunteer Union soldiers who served in organizations from the State of California. Roll RG94-CMSR-CA-SINF-Bx0013. fold3.com Viewed January 30, 2017. www.fold3.com/image/314500209
8. NARA M345. Documents relating to civilians who came into contact with the Army during the Civil War, including deserters, thieves, and spies. Roll 0032 fold3.com Viewed January 30, 2017. www.fold3.com/image/280157603
9. Kelbaugh, Ross J., *Directory of Civil War Photographers*, Volume Three (Baltimore: Historic Graphics, 1990) p. 78.
10. *Handbook of Colorado* (Denver: J. A. Blake and F. C. Willett, 1872), p. 52.
11. *Rocky Mountain News*, September 4, 1869, page 4, column 3
12. *Rocky Mountain News*, October 7, 1869, page 4, col 2 and October 12, 1869, page 4, column 2
13. The image is on a Duhem Brother stereo mount with no attribution to W. Delavan. I have found no primary source documentation that links Delavan to the Duhem Brothers. The only stereo view that I have seen is on a Duhem Brothers mount with their first studio address on the back of the mount.
14. Colorado State Archives, microfilm of early Colorado marriages, reel 1. Denver Public Library, "Colorado Marriages 1858-1939" (Denver: The Colorado Genealogical Society, Inc., 2004), 5574. Viewed May 15, 2017. <https://history.denverlibrary.org/sites/history/files/COMARR.pdf> Constant Duhem is listed as Constane Duhern. Maggie and Constant divorced on Oct. 16, 1875. Denver Public Library, *Colorado Divorce Index, 1861-1941* Viewed May 15, 2017. https://history.denverlibrary.org/sites/history/files/1861-1941_CO_Divorces.pdf Their last name is listed as "Duhon."
15. *Rocky Mountain News*, January 3, 1870, page 4, column 4.
16. Mavis Anne Bryant, *Louis or Lewis Moberly, Photographer*, ancestry.com, May 20, 2012. Viewed May 9, 2017. www.ancestry.com/mediaui-viewer/tree/33789741/person/18534543918/media/f1a7c1ea-3ebd-4672-b999-b06862b15c08
17. *Rocky Mountain News*, September 28, 1873, column 7 and October 1, 1873, page 4, column 5.
18. *Rocky Mountain News*, July 12, 1871, page 1, column 5.
19. *Denver Daily Times*, published June 11, 1872, page 4, column 5.
20. *Rocky Mountain News*, October 2, 1870, page 4, column 4.
21. *Denver Daily Times*, January 4, 1873, page 4, column 1.
22. *Rocky Mountain News*, October 20, 1872, page 4, column 2. I suspect the number of views on display was in the hundreds, rather than one thousand, as noted in the newspaper.
23. *ibid*
24. *Denver Mirror*, June 22, 1873, page 4, column, 5.
25. *Colorado Transcript*, November 5, 1873, page 3, column 6.
26. *Denver Daily Times*, September 21, 1876, page 4, column 3.
27. *Denver Daily Times*, August 28, 1877, page 2, column 3.
28. *Colorado Springs Gazette*, December 9, 1876, page 2, column 3.
29. Colorado Dry Placer Amalgamator Company, *Dry Placer Mines and the Dry Placer Amalgamator*, (Denver, Colo.: Buchanan & Zalinger, 1879), 23.
30. *ibid*, page 30.
31. *Daily Denver Tribune*, February 13, 1877, page 3, column 6.
32. Corbett, T. B., W. C. Hoye, J. H. Ballenger, Corbett, Hoye & Co.'s *Seventh Annual City Directory, City of Denver 1879* (Denver: News Printing Company), pages 120 and 308.
33. *Stereo World*, September-October 1978 (Vol. 5, no. 4), 5.

SSA Exhibition Results

Eugene Mitofsky and Betty Drinkut once again chaired a very successful annual Stereoscopic Society of America (SSA) Card Exhibition. The judging was held on August 9, 2017, during 3D-Con in Irvine. This year, the judges were Bryron Hindman, FPSA, Al Seig, FPSA, EPSA, GMPSA, and Cassie Kaufman. Cassie filled in for Barry Rothstein who was originally asked to judge, but had scheduling conflicts due to his responsibilities as 3D-Con Workshop and SIG Chairman. Assisting during the judging were Elizabeth Mitofsky, Lawrence Kaufman and David Kuntz.

The total number of entrants for the SSA Exhibition was actually up one this year as compared to 2016. It's good to see that stereo card making is still alive.

This year, the awards included a PSA Gold Medal for Best of Show, the Ray Zone Award for Entire Stereo Card Design/Presentation (sponsored by the LA3D Club), the David Allen Award for Best Creative/Altered Real-

ity (sponsored by the Cascade Stereoscopic Club), the Best Landscape or Seascap (sponsored by the Chicago

Stereo Camera Club), and an award for the Best Novice (entrants who have received less than 18 acceptances in PSA recog-

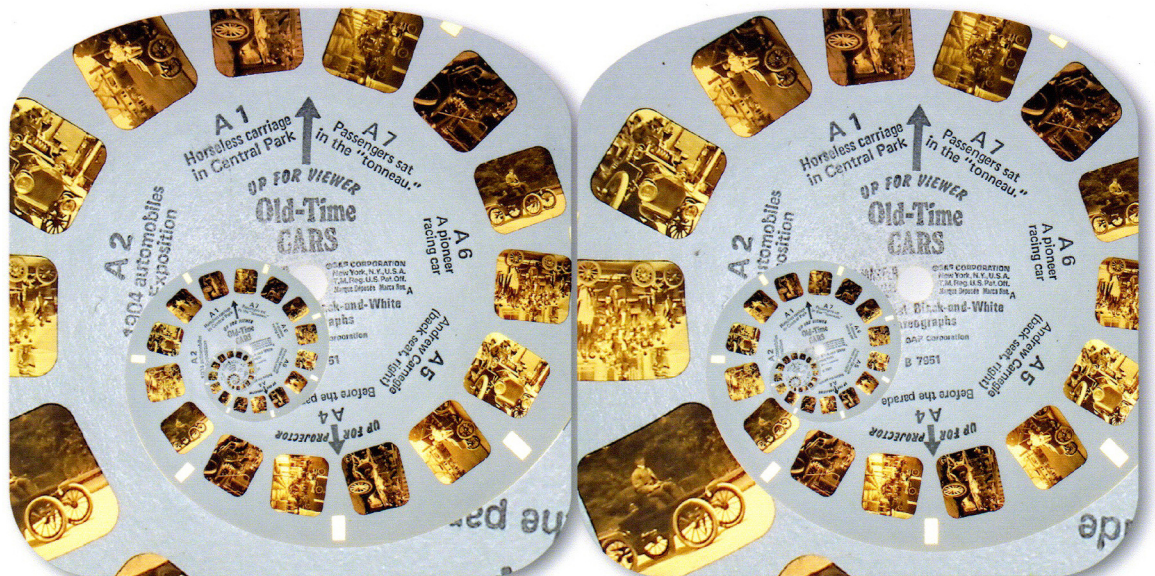
nized Exhibitions). In addition, there were three Judge's Choices awards, and five Honorable Mentions.

The Society and Beyond

The Stereoscopic Society of America
and the Wider, Deeper World of Today's Stereographers
by David Kuntz



"Glacier Bay Alaska" by
Harold Jacobsohn won
Best of Show.



"Unreal Reel" by
Michael Cosentino got
the Best Creative Award
(sponsored by the
Cascade Stereoscopic
Club).



.....
The Ray Zone Award for Entire Stereo Card Design/ Presentation (sponsored by the LA3D Club) went to Tending Aphids" by Don Komarechka for his sculpted card design.

	<p>Photographer: Don Komarechka Title: Tending Aphids Date Taken: June 26, 2016 Date Produced: July 12, 2017 Print Number: 2</p>
<p>Exposure Info: 1/250 sec ISO 400 Lens: de Wijs 10x14</p>	<p>Description: Ants love aphids; there is a symbiotic relationship between the two creatures. The ants provide protection to the aphids, and the aphids produce "honeydew" that the ants milk and drink. It's effectively aphid pee, but the ants enjoy it!</p>

Back of Don Komarechka's Ray Zone Award winning view "Tending Aphids."

All the award winning and accepted views were displayed in the 3D-Con Art Gallery. Some of the top award winners are reproduced here.

Thank you to all those who helped out with the Exhibition this year, as well everyone who participated by entering. We hope even more people will get enthusiastic about making

their own stereo views and enter next year's SSA Exhibition, which will be judged and displayed at 3D-Con 2018 in Cleveland, Ohio.

SSA 21st International Exhibition

BEST OF SHOW "Glacier Bay Alaska" by Harold Jacobsohn

BEST CREATIVE AWARD "Unreal Reel" by Michael Cosentino

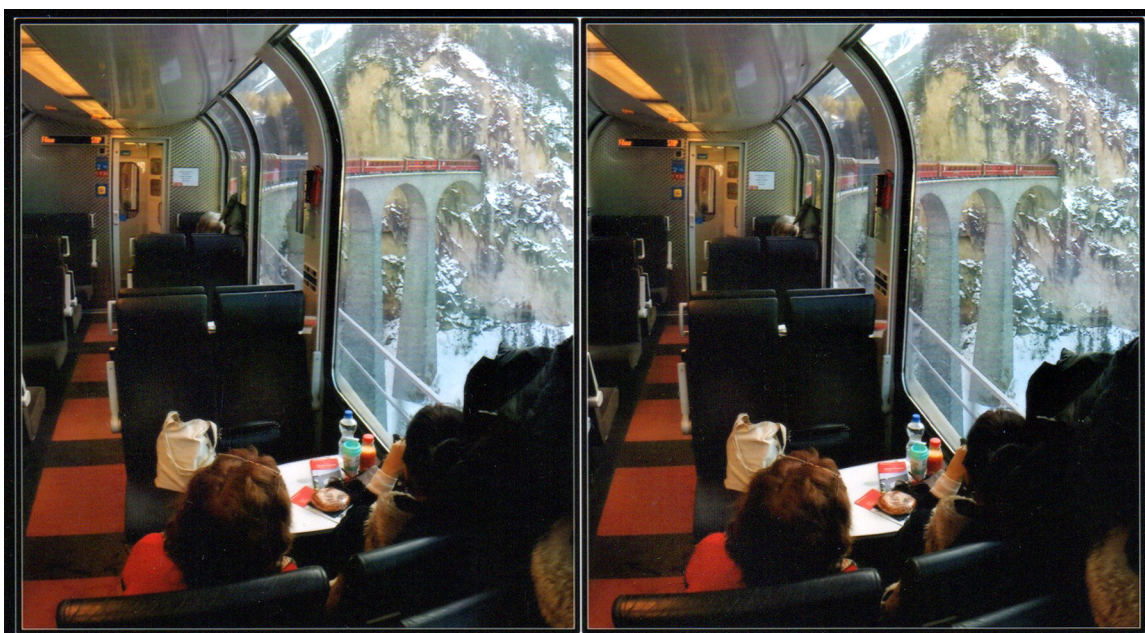
RAY ZONE AWARD "Tending Aphids" by Don Komarechka

BEST LANDSCAPE/SEASCAPE AWARD "Isolation" by Andrea Shetley

BEST NOVICE "Swiss Train Journey" by Thomas Asch

JUDGES' CHOICE "Rubik's Cubist" by Robert Bloomberg

JUDGES' CHOICE "Harlequins Vs Saracens" by Greg Duncan



.....
"Swiss Train Journey" by Thomas Asch won the Best Novice Award.

.....
 One of the three Judges' Choice Awards went to "Jellyfish" by Chris Reynolds.



JUDGES' CHOICE "Jellyfish"
 by Chris Reynolds

HONORABLE MENTION "Magnolia After a Spring Rain" by John Ballou

HONORABLE MENTION "Blarney Castle" by Dennis Green

HONORABLE MENTION "Cotswald Cottage" by David Smith

HONORABLE MENTION "Girl at Water Pump" by David Smith

HONORABLE MENTION "Ali 09 B + W #2" by Cecil Stone

Acceptances

"Cappadocia" by Oktay Akdeniz

"2 Roses and Elgin Watch" by David W. Allen

"On the Brink" by Thomas Asch

"Glacier Point Hyper View" by John Ballou

"Bees and Magnolia" by John Ballou

"Flight of Fancy #2" by Robert Bloomberg

"Japanese House Bat" by Robert Bloomberg

"Viewmaster Piece" by Robert Bloomberg

"Steiler Zahn" by Bruno Braun

"A Cup of Tea?" by Bruno Braun

"Turbantraeger" by Bruno Braun

"Tulip Portrait" by Michael Cosentino

"Tiger Lily" by Emily Deam

"Memorial Day Service Project" by Betty Drinkut

"Alien Chicken" by Betty Drinkut

"Dalmation Pelican Group" by Greg Duncan

"Jumping Through the Window" by Dennis Green

"Reaching Out" by Dennis Green

"American Hydro Electricity" by Harold Jacobsohn

"Searching for Sweetness" by Don Komarechka

"Lady Liberty" by David Kuntz

"Red Rover" by David Kuntz

"Peacock Feathers" by Robert Leonard

"Shark Nose Fighter" by Edgar Lower

"Camelot's Driver" by Derek Medhurst

"Natural Design" by Derek Medhurst

"Cecropia Moth" by Linda Nygren

"Blue Morpho" by Linda Nygren

"Cascade Falls, Matthiessen State Park" by Michael Pecosky

"Pershing Square, Manhattan" by Michael Pecosky

"Manhattan Aerial View" by Michael Pecosky

"Monarch on a Pink Zinnia" by Geoff Peters

"Penguin" by Chris Reynolds

"Prague Streetcar" by Chris Reynolds

"Calling All Bees" by Diego Ruiz

"If Looks Could Kill" by Diego Ruiz

"Entry Denied" by Diego Ruiz

"Summer Has Fallen" by Diego Ruiz

"Konark Sun Temple" by Maciek Samulski

"Forth Rail Bridge" by Maciek Samulski

"Desert Mount" by Andrea Shetley

"Nicole 325" by Cecil Stone

"Venice Model Ghost" by Cecil Stone

European Gems (Continued from page 15)

made some time in the second half of 1861 or the first half of 1862. One of the variants (Fig. 2) is very close to the painting as we know it from the engraving, while the second (Fig 3) was obviously inspired by the following lines from Hazlewood's drama:

JESSY. (*falls at his feet*) Pity, my father; pity, and pardon.

VERE. Away, girl, away—you are none of mine! my child would not have disgraced me; my child would not have left me to die of grief and shame. I have but one daughter now, for you are lost and abandoned, a reproach and a disgrace.

Let those who find this suspense unbearable be reassured. Jessy may have been lost to "the sense of duty" but she was never lost to "the sense of virtue" and shows her father her

marriage certificate which she was carrying on her person. Sudden change of attitude on her father's part (one can easily imagine the reactions of a Victorian audience at that scene just as one can almost hear violins playing):

VERE. (*gazing at it*) What, what!—can it be? yes, yes—it is, it is, Emily, embrace your sister. Jessy, come to thy father's heart—thou art once more his dearest child. She has returned—she has returned to bless me, and close my old eyes in peace. (*embracing her*)

There is no doubt Burr knew the painting (or the engraving after it) and he may even have seen the play, which was performed at the New Theatre Royal, Moor Street, Birmingham, in the summer of 1861.

(Continued on page 32)

The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postal folios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker's photos already in the folio before sending it on to the next person.

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Dan Shelley at dshelley@dddesign.com.

Classic 3-D Movies

As you are purchasing 3-D Blu-ray movies keep in mind that the 3-D cinema experience began and temporarily ended over 60 years ago. Efforts by dedicated 3-D enthusiasts such as 3D Film Archive, LLC, have allowed us the ability to add some of these Golden Age of 3-D movies to our personal collections. These classic movies have had a long journey to Blu-ray and thankfully so, as their uniqueness and great entertainment as 3-D movies would otherwise be lost. Here is a synopsis of that journey.

The movies themselves enjoyed a huge Golden Age in the 1930s and 40s. The local cinemas couldn't get

enough product to fit the demand. Also in the 1930s, television was getting close to being commercially viable. However, all efforts to commercialize the new video medium were put on the back burner at the outbreak of World War II. The tech-

became a staple with network 15-minute daily newscasts. At first just talking heads, they slowly added more news film, some of which came from the newsreels that accompanied the movies in cinemas.

All of this came into the viewer's home free of charge, once you had made the initial investment of a television set plus an antenna, which usually had to be outside. And that was assuming that you

were within range of a television station at all. The overall effect was that people began to stay at home rather than going out to a movie. The Hollywood studios wanted a part of the action.

As early as the 1920s Hollywood became involved in radio for promotion and programming. After the war, the studios tried to dominate the new television industry by owning stations but the Federal Communications Commission (FCC) enacted so many regulations that station ownership was very difficult. During the late 1940s the studios tried theater television. Using mostly telephone wires the studios sent more costly programming into movie theaters which showed it on a much bigger screen than in a home. The cost of the telephone lines plus more government interference led to the demise of theater television.

Another approach to the problem for the Hollywood studios was subscription television. The idea was to provide superior programming for a price as opposed to the free commercial programming on broadcast television. This also failed, and the main reason was the method of decryption of a special broadcast signal using phone lines, the cost of which doomed the effort at the time. Twenty years later subscription television (PayTV) became a force by combining with cable systems to provide additional programming, such as HBO, not seen over the air.

It was during this tumultuous time of the late 40s and early 50s that the first Golden Age of 3-D motion pictures (1952 - 1954) came into being. The feature that "broke the dam" for 3-D theatrical distribution was Arch

Home Theater 3-D

3-D Video for your Living Room

by Lew Warren

nology that made television work also helped make radar work, and at the time that was much more important to the nation than mere entertainment.

After the war, television sets with small pictures, but great impact, began to show up in stores. Television stations went from experimental to commercial, albeit with very limited schedules. Networks were being wired to bring the best of television to the masses in the whole country.

By the late 1940s and early 1950s television was a going phenomenon. People were staying home in droves to see comedians, variety shows, children's shows and much more, all in the comfort of their home. Of course, sports were an early and continuing favorite with "wrestling" capturing a huge audience early on. Many of the new television programs came from radio. News

The 1939 Andrea brand television set, one of several models produced around that time.



The huge Natural Vision camera rig on a crane. See 3-D Revolution by Ray Zone, University Press of Kentucky 2012, page 9.



Obler's *Bwana Devil*. Released on November 30, 1952, it was shot in Natural Vision, a process using two Mitchell NC-35 cameras rigged together with three operators to photograph the action. The process had been shown to various studios without success until Obler gave it a try.

Bwana Devil was shown in color using Polaroid filters on two projectors with the audience wearing cardboard Polaroid glasses to see the 3-D. Gone were the red/green anaglyph glasses of earlier days. Since the movie required two projectors and very few theaters had more than two, the film was wound on huge reels of about 6,000 feet for one hour of the movie. This required an intermission so the projectionist could change the reels for the second half of the film.

In 1990 Bob Furmanek, an award-winning producer, author and motion picture archivist founded 3D Film Archive, LLC. This is the first organization dedicated to saving and preserving our stereoscopic film heritage. Their website is a treasure trove of information about 3-D films at 3dfilmarchive.com. So far, 3D Film Archive has released ten 3-D films on Blu-ray with an eleventh, *Cease Fire*, coming out in November, 2017. The website has a great section on *Cease Fire*, the first 3-D motion picture filmed in a combat zone. According to Mr. Furmanek, they have an additional dozen films in their pipeline. An article about 3D Film Archive and their restoration process will appear in a future issue of *Stereo World*.

On September 30, 1952, *This Is Cinerama* was released. This groundbreaking film was the first to be shot and released in the three strip Cinerama process. The theaters needed three booths, three projectors and a huge deeply curved screen. The visual image was accompanied by a seven-channel stereophonic sound system on 35mm magnetic film. It all had to be synchronized by a person at a control console. Since five of the channels were behind the screen, the person doing the synchronization directed the surround channel between side and rear surround speakers. One of their main advertising themes was seeing a film without glasses.

You can get a feel of the enveloping Cinerama effect on Blu-ray disc with *This is Cinerama*, *How the West*



Vincent Price in *House of Wax*, 1953.

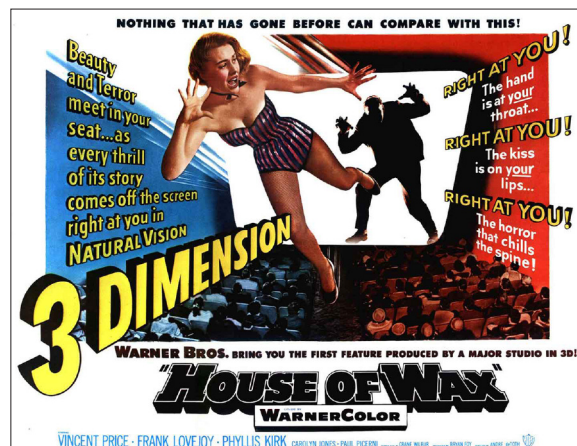
Was Won and Windjammer. These movies have been released on Blu-ray in the Smilebox format. This format shows a representation of the deeply curved screen used by these films with a curved letterbox at top and bottom. The effect is surprisingly effective, especially by sitting close to a large screen TV.

April 1953 saw the release of Columbia's *Man in The Dark* and Warner Brother's *House of Wax*. *House of Wax* was the first 3-D film released with stereophonic sound. Universal International's first 3-D film was *It Came from Outer Space* released on May 27, 1953. Walt Disney Studios created *Melody* which was released with the first 3-D western, Columbia's *Fort Ti* in Los Angeles on May 28 1953 and later shown at Disneyland.

The only 3-D feature released by 20th Century Fox in this era was *Inferno* in 1953. The studio concentrated on developing CinemaScope and producing *The Robe* in that process to astounding success.

In all there were fifty 3-D films released in the "Golden Age" of 3-D. About twenty of those are currently available on 3-D Blu-ray. That includes classics such as *Bwana Devil*, *House of Wax*, *It Came from Outer Space*, *Creature from the Black Lagoon*, *Man in The Dark*, *Inferno*, *Those Redheads from Seattle*, *Kiss Me Kate*, *September Storm* and *Dragonfly Squadron*. And more are being issued in the coming months and years.

All of these films were shot with two cameras, not converted from a single camera shoot. Computers for



Poster for *House of Wax*, Warner Brothers, 1953.



Poster for *Those Redheads From Seattle*, Paramount 1953.

CGI and 3-D conversion were many years in the future. Some featured stereophonic 2, 3 or 5 channel sound. All translate well onto a 3-D Blu-ray. Most of the stories won't resonate all that much with audiences in this age of superheroes and comic book sequels, but the stereo depth is almost universally excellent and the color, lighting and sound are engaging.

One of my favorite of the classic 3-D movies released on Blu-ray so far
(Continued on page 29)

Heaven, Hell or Hoboken

Enlarged historic stereoviews are helping illustrate the 100th anniversary of the U.S. entry into World War 1 in an exhibit at the Hoboken, NJ Historical Museum that runs to Dec. 23, 2017. "World War I Centennial, 1917-2017: Heaven, Hell or Hoboken" explores how Hoboken and its residents were transformed by the United States

NewViews

Current Information on Stereo Today

by David Starkman & John Dennis

entry into World War 1 on April 6, 1917. The city was declared the main point of embarkation for the U.S. Expeditionary Force bound for Europe. An estimated two million American servicemen departed for Europe from Hoboken.

Soldiers arriving in Hoboken from boot camps soon began to use the phrase "Heaven, Hell or Hoboken," referencing John J. "Black Jack" Per-

shing, the commander general of the Army forces. Pershing had predicted they would be in "Heaven, Hell or Hoboken" (back home) "by Christmas" 1917. He was a year off, but some soldiers did start returning just before Christmas of 1918, to great celebrations. With and following them came the dead and the wounded and the deadly influenza epidemic that would kill thousands at home.

Along with personal letters, postcards, official documents, and photographs are war posters, film footage, a 1918 Victrola and stereoviews of the Hoboken waterfront in wartime, with both an original stereoscope and a custom viewer for the enlarged views. Details are available on their Facebook page [facebook.com/HobokenMuseum](https://www.facebook.com/HobokenMuseum) or their website hobokenmuseum.org.

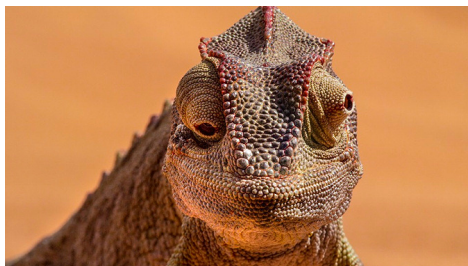


An enlarged stereo of troops on the Hoboken waterfront mounted above a display case in the Hoboken Historical Museum.

Wild Africa Nominated

BBC Earth and Giant Screen Films announced that *Wild Africa* had been nominated for Best Theatrical Film at the Jackson Hole Wildlife Film Festival.

This year, there were more than 900 category entries and nearly 600 films overall, making 2017 the biggest competition year in JHWWF history. *Wild Africa* is one of the most ambitious 3-D nature films ever to premiere on the giant screen. It fuses Hollywood techniques with the best in nature filmmaking and story-



From *Wild Africa* – Giant Screen Films and BBC Earth.

telling. The production team worked with camera and housing specialists to film in highly challenging conditions not previously attempted—underwater 3-D and 4K, 100%

humidity, temperatures of over 120°F and altitudes of 19,000 feet.

Judging by the response of theatrical viewers of this film in museum giant screen cinemas worldwide, it is clear that this is a special documentary. Some venues beat their forecast by 200%. Winners will be selected by a distinguished panel of international judges, and will be announced at the Grand Teton Awards Gala in Jackson Hole on September 28th. *Wild Africa* is distributed by Giant Screen Films and BBC Earth in all theatrical formats.

IMAX Steps Away From 3-D

After recent slips in stock prices, Imax is stepping away from 3-D as its default release vehicle for Hollywood films. August's *The Dark Tower* had originally been announced as an IMAX 3D film but only came out in 2-D.

The Motion Picture Association of America collects data on the cinema market and has reported that the revenues for 3-D cinema have declined from a peak of 20.75% of the overall North American box office revenues in 2010 to just over 14% for 2016. Cinema content in 3-D is slowing down and that isn't helping. Rare successes such as *The Jungle Book* earned 43% of its opening weekend revenues in 3-D. But most new 3-D releases are lucky to show for two weeks at the theater. Imax creates around 35 films per year and the CEO of Imax Entertainment, Greg Foster, has said that he estimates that five to ten titles would be released in 3-D annually in the future.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

Stereoscopic Redheads

Those Redheads from Seattle (1953) may be one of the rarest Golden Age 3-D features. It is now on 3D Blu-ray in widescreen and restored three-channel stereophonic sound from Kino Lorber. The restoration had its World Premiere at the TCM Film Festival at the TCL Chinese theatre on April 7th. Bob Furmanek with The 3-D Film Archive reported a new commentary track had been recorded for the 3D Blu-ray release of *Those Redheads from Seattle*. "I'm pleased to announce that we have

just recorded our first feature commentary track," said Furmanek, "I had the great pleasure of joining Hillary Hess and Jack Theakston to discuss all aspects of *Those Redheads from Seattle*." "Throughout the 90 minutes, we cover the film's production and limited 3-D release; the recently solved mystery of the origin of the Paravision camera and the technical challenges of filming in dual-35mm 3-D; the pioneering use of widescreen framing and the lost three-channel stereophonic sound;

Lionel Lindon's outstanding and complex three-dimensional compositions; my decades long search for missing 3-D elements and so much more. In addition, Archive Technical Director Greg Kintz joins us for a ten minute segment to describe the many challenges that he faced with bringing this stereoscopic gem back to life." Read more about *Those Redheads from Seattle* on The 3-D Film Archive website, 3dfilmarchive.com/those-redheads-from-seattle. 

.....
A scene from the View-Master Prevue reel for *Those Redheads From Seattle*.
.....



Home Theater 3-D (Continued from page 27)

is *Those Redheads from Seattle*. This first 3-D musical film starred Rhonda Fleming, Gene Barry, Agnes Moorehead, Teresa Brewer, Guy Mitchell and the Bell Sisters. It was also the first widescreen film (1.66:1) released by Paramount Pictures. It was newly restored in HD and 3-D (and widescreen) from a 2K scan and the long lost three channel stereophonic soundtrack was recreated by 3D Film Archive and distributed by Kino Lorber on their KL Studio Classics label. Written and directed by Lewis R. Foster with excellent stereoscopic photography by cinematographer Lionel Lindon, the film had its premier September 23, 1953 in Seattle.

The story takes place during the Alaskan Gold Rush of 1898. The plot involves the murder of a newspaper editor in the Klondike just before his family arrives from Seattle and find-

ing the situation dire. Agnes Moorehead plays the editor's wife and her redheaded daughters are Fleming, Brewer and the Bell Sisters. Gene Barry is the local saloon owner and Guy Mitchell is his friend. Mistakes and misunderstandings come and go, and with time and music all is cured. The acting is wonderful but the scenery and the five original songs steal the show. Critics at the time suggested that if this film had been the first 3-D movie, instead of lions and monsters leaping into your lap, the genre might have been more profitable and stayed around longer.

The 3-D Blu-ray features the movie, which runs 90 minutes, plus seven special features on the disc including: audio commentary by film historians Hillary Hess, Greg Kintz, Jack Theakston and Bob Furmanek; a 2006 interview with Rhonda Flem-

ing; a before/after restoration demo; restored three-channel stereophonic sound; original 1953 mono sound; stereophonic sound demonstration and the original theatrical trailer. The Technicolor photography offers a visual feast while the 3-D provides the "being there" feeling with good depth and very little out of screen gimmicks. The restoration by 3D Film Archive is flawless and the

(Continued on page 32)

Contributor Lew Warren has an extensive background in stereoscopic photography and display, with over thirty years experience in television. His experience as station general manager included oversight of the engineering department and the conversion to digital of a UHF station in Southern California. He has a continued interest in stereoscopic images and new technologies for viewing of those images, including 3-D Television.

For Sale

ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit viewproductions.com

BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

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BACK ISSUES of *Stereo World* Magazine volume 8 (1981) to volume 37 (2012). Excellent condition. \$300 plus shipping \$70 USPS. Contact Bob Brackett at brackett3d@gmail.com or call 520-393-0102

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VISIT www.stereoscopy.com/3d-books and have a look into the five View-Master Collector's Guides: a total of 2,164 pages of View-Master information, including 132 color pages showing old V-M ads and 1,300 V-M packet covers.

Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

Wanted

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418)440-7698.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleetle@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

COMICAL STEREO view Sets in Good to Very Good Condition ed.minas409@gmail.com.

DAVID M. LEE stereoviews. Please contact lanyi@att.net.

DUHEM BROTHERS – I am compiling a list of all known stereoviews. If you would like to share your images, e-mail Carol Johnson rockdog405@yahoo.com.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

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LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MIDDLE EAST NORTH AFRICA VIEWS: Both boxed sets and individual stereoviews in very good condition or better. Particularly interested in stereoviews by Frith, Good and Bierstadt. Email information and images to seth.thompson.arteducator@gmail.com.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

PROFESSOR S.J. SEDGWICK: stereoviews on Prof. Sedgwick imprints. Stephen J. (S.J.) Sedgwick traveled West with A.J. Russell, as an assistant, in 1869. In the early 1870s he began traveling the lecture circuit with his *Illuminated Lectures* - *Across the Continent on the Pacific Railroad* using Magic Lantern slides produced from Russell's Union Pacific negatives. He also produced stereoviews from these negatives and sold them at his *Illuminated Lectures*. By the late 1870s he had stereoviews from regions of the West other than just the line of the Transcontinental Railroad; these were the work of photographers other than Russell; they include (but not limited to) views of Yellowstone by Joshua Crissman, plus William Bell and Timothy O'Sullivan's Wheeler Survey stereoviews. My primary interest is for research and possible publication, but may also be interested in purchasing some of these items. Interested in Sedgwick stereos produced from A.J. Russell negatives; VERY interested in any produced from other than Russell negatives. If you have any Prof. Sedgwick stereoviews, and would like to sell, or be willing to share scans / photos for research, please contact at Pavie@OikosMedia.com - or call Dan at (503) 490-9793.

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STEREO WORLD back issues. Vol. 1, #6, Vol. 2, #s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

Wanted

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopia.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

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WEST VIRGINIA views, including Harpers Ferry and surrounding area, Fairmont, Morgantown, Wheeling, Charleston and all other places in West Virginia. Tom Prall, PO Box 2474, Buckhannon, WV 26201, WVABOOKS@AOL.COM phone 304-472-1787, fax: 304-460-7188.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

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More 3-D on Social Media

The "Ello" art site offers "3-D" as a possible interest to click on. See <https://ello.co/> but don't enter .com, as that site sells vitamins.

Two Reddit sites offer sharing of stereo pairs: reddit.com/r/CrossView/ and [www.reddit.com/r/ParallelView/](https://reddit.com/r/ParallelView/). Among the Facebook pages featuring 3-D, this one includes images and discussion: facebook.com/groups/FinePixREAL3D/. 📷

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European Gems

(Continued from page 25)

However, he used as his major prop a papier maché tombstone that had not been made on purpose and indicates the name of the deceased mother to be Ellen Faithful, beloved wife of Luke Faithful, when the main characters of Hazlewood's drama and supposed protagonists of the scene are named Jessy, Emily and Joshua Vere. I think he can be forgiven for this lapse and be warmly thanked for providing us with two nicely composed stereos as well as for contributing to bring art into the homes of the Victorian middle classes. It may not have been and still is definitely not considered high art by the art intelligentsia, and you may call it "popular" if you want, but art it is nevertheless.

Notes

1. Denis Pellerin and Brian May, *The Poor Man's Picture Gallery*, London Stereoscopic Company, 2014.
2. *Illustrated Times*, Saturday 23 June 1855. "The Exhibition of the Royal Academy." Second article.
3. *Illustrated Times*, Saturday 07 July 1855. "O'Neil's Return of the Wanderer."
4. *Manchester Times*, Saturday 15 September 1855.
5. *Manchester Courier and Lancashire General Advertiser*, Saturday 15 September 1855.
6. *Manchester Times*, Saturday 15 September 1855. 📖

After 15 years of interruption I have revived the European Gems column my friend Pierre Tavlitzi and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn't made it into books and has been sitting in my archives, waiting to be turned into articles.

Home Theater 3-D

(Continued from page 29)

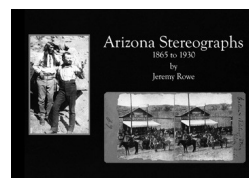
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Next time we'll look at current blockbuster movies available on 3-D Blu-ray. 📖

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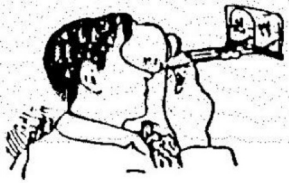
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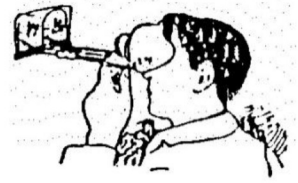
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